

Mississippi Educators Journal

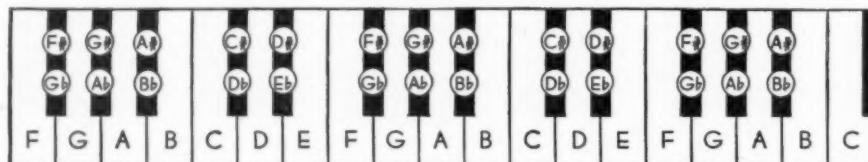


SEPTEMBER-OCTOBER
1947

A page from the Sixth Book of NEW MUSIC HORIZONS
illustrating a study plan in music reading:

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TONES AND KEYS — A REVIEW



THE PIANO KEYBOARD

One of the simplest ways to show the relationship of tones is by means of the piano keyboard or a set of bells. As you have already learned, the first seven letters of the alphabet are used as pitch names for the different tones, and these letters are also used to name the white keys on the piano. The black keys take their names from the neighboring white keys. "Sharp" means one half-step higher, and "flat" means one half-step lower. A half-step is from any key to its nearest neighboring key, black or white, and may be indicated by () .

A scale is a series of tones from any given tone to the next higher or lower tone having the same name, that is, from C to C, or from G to G, from E-flat to E-flat, and so forth. In the major scale, this series is organized by steps and half-steps, as follows:

step step half-step step step step half-step
1 2 3 4 5 6 7 8

Try playing the major scale on the piano, starting at different places. You will soon discover that different combinations of white and black keys must be played to make the scale sound right according to the above plan of steps and half-steps.

The Scale in the Key of C

Scale Numbers: 5 6 7 8 1 2 3 4 5 6 7 8

Pitch Names: G A B C D E F G A B C D E F G

Syllables: so la ti do re mi fa so la ti do re mi fa so

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SEPTEMBER-OCTOBER 1947

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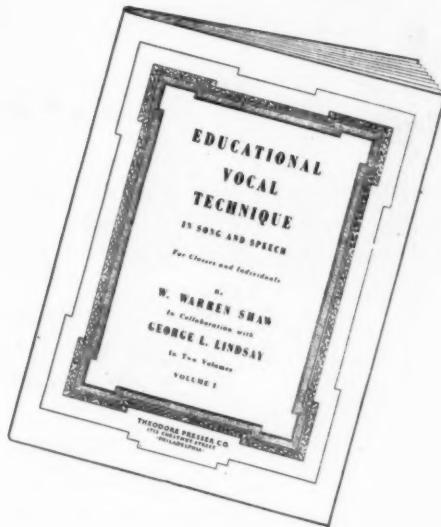
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Bulletin Board

The American Music Conference announces the opening of its office in Chicago at 332 South Michigan Avenue with Clare A. Johnson as executive secretary. Mr. Johnson, whose musical experience began in high school in Kalamazoo, Michigan, and carried through his experiences at the University of Illinois, has served as director of organization of the National Tax Equality Association and was previously chief administrative officer of the chambers of commerce at Cincinnati, Fort Wayne, Indiana, and LaFayette, Indiana. AMC, which was first organized under the name "Music Institute of America," is an industry-wide association formed for the promotion of music as a factor in American life. AMC is, in effect, a foundation supported by the major segments of the music industry. The AMC president and head of the Board of Trustees is Louis G. LaMair, president of Lyon and Healy, Inc., and president of the National Association of Music Merchants. Other members of the Board of Trustees are: Robert Helfrick, E. R. McDuff, Jay Kraus, (secretary), Max Targ, R. A. Hill.

MTNA-NASM Meeting. Plans have been announced for the joint meeting of the Music Teachers National Association and the National Association of Schools of Music to be held in Boston, Massachusetts, December 27-January 3, in conjunction with meetings of the National Music Council, National Association of Teachers of Singing, and the College Music Association. The American Musicological Society will also meet in Cambridge during this period, December 28-30. The NASM, which opens December 27, will conclude its sessions December 30 on which date the MTNA meeting begins. A joint session of the MTNA, NASM and the AMS will be held December 30.

Present officers of the MTNA are: President—Raymond C. Kendall, University of Michigan, Ann Arbor; vice-president—Leo C. Miller, 393 N. Euclid Ave., St. Louis, Mo.; treasurer—Oscar W. Demmler, 217 Dazell Ave., Ben Avon, Pittsburgh, Pa.; secretary—Wilfred C. Bain, Indiana University, Bloomington; editor of the MTNA Bulletin—Theodore M. Finney, University of Pittsburgh.

NASM officers are: President—Donald M. Swarts, University of Kansas, Lawrence; secretary—Burnet C. Tuthill, Southwestern College, Memphis, Tenn.; treasurer—Peter Stam, Jr., Wheaton (Ill.) College.

French Audio-Visual Material for the school year 1947-48 is now available from the French Cultural Services, 934 Fifth Avenue, New York 21, N. Y. The material is circulated throughout the academic year to schools paying an annual membership fee and transportation costs one way. Other teaching aids are also distributed by the Cultural Services. Detailed information will be given on request.

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NEA Handbook and Manual, 1947. is now available. Information and data is grouped under six sections as follows: The Victory Action Program, NEA Affiliated Local Associations, Affiliated State Associations, The National Education Association (officers, commissions and councils, committees, departments, projects, etc.), UNESCO and the World Organization of the Teaching Profession, and Some Basic Facts in Education. Price: \$1.00 single copy postpaid. Quantity discounts: 2-9 copies, 10%; 10-99 copies, 25%; 100 or more copies, 33%. Address: National Education Association, 1201 Sixteenth Street N.W., Washington 6.

BMI Purchases Music Repertoires. Broadcast Music, Inc. recently announced the purchase of the capital stock of Associated Music Publishers Inc. from the Associated-Muzak Corporation. The purchase involves the rights to tens of thousands of world-famous compositions ranging from standard editions of the great masters to the works of such modern composers as Stravinsky, Hindemith, Schoenberg, Richard Strauss, Sibelius, Weinberger, etc. Merritt E. Tompkins, vice president of BMI, will assume the presidency and Earl B. Hall, sales manager of BMI, the vice presidency of AMP under the new ownership.

A Desk Book for Music Educators—a memory "tickler," diary and reference book replete with information music educators will find both practical and useful—is being distributed by Hall & McCreary Company, 434 S. Wabash Ave., Chicago 5, Illinois. Included in its contents is a list of addresses of music firms, copyright law information, manuscript preparation, broadcasting material, chorus and choir recommendations for special occasions, etc. 96 pages. Free.

A new publishing house, devoted exclusively to the publication of books of general interest to music lovers, is Allen, Towne & Heath, Inc., with offices at 1 Madison Avenue, New York City, and David Ewen, well-known writer on musical subjects, as director. The Arco Publishing Company, 480 Lexington Avenue, New York City, has been appointed exclusive representative to the book and music trade, libraries and schools.

Teaching Aids. A booklet entitled "How to Create New Interest in Your Grade School Music Classes" is devoted to the exposition of a method for teaching the Song Flute developed by E. J. Fitchhorn, of Delaware, Ohio. The booklet deals with teaching problems of children in the third, fourth, and fifth grades, and emphasizes what Mr. Fitchhorn calls the Beat Response Method. Teachers may secure complimentary copies of the booklet from local dealers or direct from the Song Flute Company, 630 South Wabash, Chicago 5.

Flute and Piano Competition. The New York Flute Club announces a contest, the Club's first, for an original composition for flute and piano. The competition, which carries an award of \$100.00 to the winning composer, will close January 15, 1948. Full details may be secured from: Lewis Bertrand, Flute Club Award Contest Chairman, 18 East 41st Street, New York 17 N.Y.

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Mr. Winston E. Lynes, 711 S. Fremont, Springfield, Mo., is director of band and instructor of wind instruments at the South West State Teachers College, Springfield, Mo.

He was formerly solo cornetist of the University of Illinois Concert Band from 1935 through '38 and during 1945-46. Dr. A. A. Harding is the director. He plays a Buescher model 265 cornet, concerning which he writes:

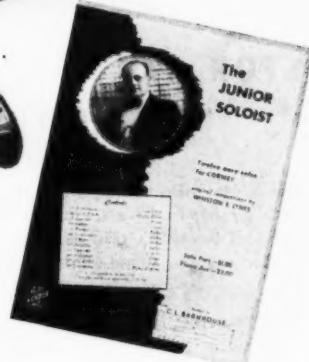
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Catalogue of Music for Small Orchestra. This publication, recently released by the Music Library Association of the Library of Congress, will be of much use to music educators for general reference, for study, as well as for locating numbers for school orchestras. The material was compiled by Cecilia Drinker Saltonstall and Hannah Coffin Smith, and edited by Otto E. Albrecht. Each entry is carefully documented with the name of the editor (if any), the key, paging, names of movements, instrumentation, publisher and date. A title index and an index grouping works with similar instrumentation are given at the end of the volume. Available in two forms: \$2.00, cloth bound; \$3.00, full buckram. 268 pp. Address orders to: Music Library Association, Music Division, Library of Congress, Washington 25.

Flutophone Teaching Material. "The Flutophone Teaching Aid," now available as a guide for introducing children to music through the use of the flutophone, contains suggestions for applying the instrument to New Music Horizons, Fourth Book (Silver Burdett Company). "It is more important that the instrument, especially as used in the third and fourth grades, should function as a contribution to musical understanding rather than as a primary approach to instrumental playing." Also available is "How to Play the Flutophone"—a simple, comprehensive method for classroom instruction devised by Merrill B. Van Pelt and J. Leon Ruddick. This 25-page booklet sells for 35c; there is no charge for the teaching aid. Address requests to: Trophy Products Co., 212 Prospect Ave., Cleveland 15, Ohio.

The School Musician Publishing Company has announced a change of address from 230 North Michigan Avenue to 28 East Jackson Boulevard, Chicago 4—"in the heart of the music center of the world."

New Educational Sales Department of RCA Victor has been created, spearheading the company's expansion of activities in the manufacture and sale of audio-visual equipment for the educational field. William H. Knowles has been named general manager of the new department.

The Piano Family Album, a booklet which illustrates and describes the various steps in the evolution of the modern piano, is available free of charge from Jesse French & Son, H. & A. Selmer, Inc., Piano Division, Dept. 232, Elkhart, Indiana.

School Savings Certificates, available to teachers whose classrooms are engaged in the School Savings Program, may be obtained free of charge from the State Savings Bonds office in their respective states.

Clifford L. Carter has been named vice president and head of the sales department of Carl Fischer, Inc., succeeding Arthur A. Hauser, who has joined the firm of G. Ricordi and Company, Inc. Mr. Carter, who has been on the sales staff of the Fischer firm for a considerable period of years, was formerly associated with Oliver Ditson Company.

Arthur A. Hauser has been appointed sales manager and educational director of the United States house of



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G. Ricordi and Company, Inc., according to an announcement received from Dr. Renato Tasselli, managing director of the company. Mr. Hauser was formerly vice president and sales manager of Carl Fischer, Inc., with which firm he had been connected nearly a quarter of a century. He has served as president and member of the Executive Board of the Music Education Exhibitors Association, auxiliary of the MENC, and has a wide acquaintance in the music education field.

Gaylord Humberger, for thirty years instructor of music in the public schools of Ohio, has joined the educational staff of Music Publishers Holding Corporation, New York City, as representative in the southern territory.

Edwin H. Miner of Fairfield, Vermont, has been appointed Associate Commissioner of Education for the U. S. Office of Education. Previous to his entry into the Army, Mr. Miner served as Superintendent of Schools in Wellesley, Massachusetts, from 1936 to 1942.

Wilson Mount recently resigned his position as supervisor of music of the Memphis (Tennessee) City Schools to become program manager of Radio Station WMC in Memphis. Mr. Mount is president of the Tennessee Music Educators Association.

Lynn Sams has been named head of the newly-created western division of the C. G. Conn Company with headquarters in San Francisco and will also supervise the wholesale division in that area, Continental Music. Mr. Sams' former position as sales manager of the Conn Band Instrument Division, Elkhart, Indiana, has been assigned to Ralph Thompson, who formerly supervised the Conn retail stores and had charge of the sales training school.

Mrs. Gladys H. Webb has been appointed consultant in music education for the State of Texas by C. C. Birchard and Company. Formerly a concert and light opera singer, Mrs. Webb has taught voice at North Texas State Teachers College, Denton, and was recently associated with the public schools of Amarillo and Lubbock. Mrs. Webb may be addressed at 2210 Pacific Avenue, Dallas.

Authors in This Issue

John W. Beattie (20), Dean of the School of Music of Northwestern University, Editorial Associate of the Journal Board, past president of MENC, and member of the Music Education Research Council.

Raymond Burrows (54), Professor of Music, Teachers College, Columbia University, New York; National Chairman of the MENC Project on Piano Class Instruction.

C. V. Buttelman (23), Executive Secretary of the Music Educators National Conference.

Ronald Glenn Clark (42), theory instructor and choral director at Bakersfield (Calif.) College.

Frank L. D'Andrea (26), chairman of the Music Department of Western Washington College of Education, Bellingham.

John C. Kennedy (33), Assistant Director of Oberlin (Ohio) Conservatory of Music.

Karl O. Kuersteiner (28), Dean of the School of Music of Florida State University, Tallahassee.

Louise Mignin (36), orchestra and choral director and instructor of string classes at Roosevelt Junior High School, Hamilton, Ohio.

Harry E. Moses (31), Music Director of Murrell Dobbins Vocational School, Philadelphia, Pa.



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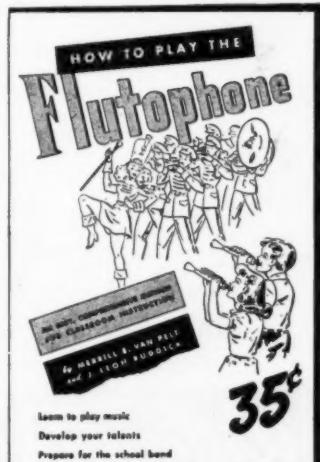
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*First installment of an address delivered by Dr. Carr at Sorbonne, Paris, France, on November 21, 1946. Second installment appeared in the April issue under the title "To Contribute to Peace and Security."

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*First installment of an address delivered by Dr. Carr at Sorbonne, Paris, France, on November 21, 1946. Second installment appeared in the April issue under the title "To Contribute to Peace and Security."

Listen — Sing

In sixth and seventh grades pupils desire something more than unison singing. They want to "harmonize." Song arrangements for this part-singing must be simple, and the range, especially for the lowest voice, must be easy and limited.

SING ALONG

provides a great variety of such three-part songs. Here are two typical examples, shown to the right. (These examples are much reduced in size.)

When the class includes boys whose voices are changed or changing, the introduction of four-part singing is important. This can be adequately developed through "chording," an experience for which unique provision is made in

THE WORLD OF MUSIC

The term "chording" is applied to the singing of a simple harmony part with the melody of a song.

SONG PARADE

includes many songs in which the boys can participate and have fun in doing so. The examples, to the right, represent arrangements of this kind. (Examples greatly reduced.)

Yo-Ho

CHECOSLOVAKIAN FOLK TUNE
Arranged

21

ETHEL CROWNINSHIELD

Dolce cantabile *p*

1. Hark to the sail - or who cries, "Yo - ho, Who's com-ing with me?
2. O ver the bil-low we'll bound, Yo - ho, To lands far a - way;
Third part optional

O God, Our Help in Ages Past

WILLIAM CROFT

ISAAC WATTS

Slow marchando *mf*

1. O God, our help in a - ges past, Our hope for years to come,
2. Be - fore the hills in or - der stood, Or earth re-ceived her frame,

A Chilly Welcome

43

CHEC FOLK SONG
Arranged by LAWRENCE PERRY

English version by
HANNAH BAILEY

Con spirito

1. Knock a - gain, knock a - gain, Tap up-on the win-dow-pane.
2. Who is there? Who is there? Sau - ey youth or maid-en fair?
Optional

The Old House¹

SCOTCH FOLK SONG

156

Adapted from the original

Dolce cantabile *p*

1. The old house, the old - house is emp-ty now and still, But
2. The mas - ter was live - ly, the la - dy she was fair, And

BOSTON 17

Ginn and Company

NEW YORK 11

CHICAGO 16

ATLANTA 3

DALLAS 1

COLUMBUS 16

SAN FRANCISCO 5

TORONTO 5

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THERE IS NO SATURATION POINT IN WISE EDUCATION!

EDUCATION is the process by which man evolves. It includes all experience, all learning, all growth, all self-development. In itself it is neither good nor bad: It can lead a person or a people upward and forward, or downward and backward. The *kind* of education is, therefore, vitally important. We must have education and training which rest on the foundation of character.

The educational process is implemented through the educational system. In a democracy, the educational system reflecting the daily life and activity of the nation should impart information, and should create a desire for self-discipline. Its ultimate aim should be to improve society through the improvement of the individual. It should, therefore, provide maximum opportunity for the continuous growth and well-rounded development of each individual in order that, insofar as possible, everyone may live a complete life, at peace with his God, in harmony with himself and others, as a self-sustaining and contributing member of a free and changing society.

Education and training should be available, not for a limited number of years, but throughout life, in order that every person may:

Recognize his potentialities and evolve a plan of development in keeping with his capacities, needs and interests.

Make full use of his mental powers through broad, deep, clear thinking, and through the exercise of his creative abilities.

Develop maximum facility in the use of language and in the understanding and interpretation of basic areas of knowledge.

Enjoy good health, proper posture, and physical fitness through developing and maintaining them at a high level.

Equip himself through general and special education for earning a satisfactory and happy living in a vocation for which he is naturally well fitted.

Develop an understanding of the basic tenets of Christian ideals and apply them to daily living through justice, fair dealing and tolerance.

Prepare himself for use of leisure time through appreciation of beauty in literature, music, and art, and through skill in recreational activities.

Develop his personality for harmonious living with himself and others through honest, unselfish, and unstinted service.

Prepare himself for the responsibilities and privileges of family life and for contribution to the welfare of the community.

Strive toward the ideals of American citizenship and develop a world outlook and a feeling of responsibility as a world citizen.

"Statement of the Philosophy of Education of the State of Indiana" prepared by the Educational Review Committee and published by the Indiana State Department of Public Instruction in the *Educational Leaflet* for April 1946. Reprinted here by permission. (See page 32.)

What Do We See in the Enchanted Glass?

JOHN W. BEATTIE

The Author Looks
and Tells Us What He Sees of the
Future of Music Education

THE two best-known writers of the English Elizabethan period were William Shakespeare and Edmund Spenser. Shakespeare was a dramatist whose plays have universal and timeless appeal, and his works are read, studied and enjoyed today. Spenser was a poet whose writings reflect the England of Elizabeth as accurately as do the works of Shakespeare. Forty years ago his *Faerie Queene* was required reading by college sophomores. At least we struggled through the first book; some of us tried the second; almost none of us investigated further. Today, *The Faerie Queene* is little read by any but scholars or those with a fondness for English verse of a period long past.

In Book III, canto II, we read of the enchanted glass made for his King by the great magician, Merlin. It was a looking glass, round and hollow, shaped like a globe. It had the merit of showing to one who peered, deeply and intently, whatever was in the world. That which an enemy had wrought or friend had planned could be discovered. Nothing remained in secret, nothing might pass unnoticed. Should a foreign foe seek to invade the land, the King was forewarned; should treason threaten from within it could be anticipated; present position and future fortune were both revealed in Merlin's glassy globe. The Princess could even plainly discern within its depths the face and figure of her handsome Prince to be. It was indeed an Enchanted Glass.

Today there are those who seek to tell the future by reading the tea leaves, turning the cards or gazing into a crystal ball like unto Merlin's. Others claim less magical ground for prophecy, depending on backstage gossip or Washington tittle-tattle for their predictions of things to come. The weather forecaster, the Wall Street chart reader, the political analyst, all attempt to base their prognostications on objective evidence. Whether by pseudo or real science or just plain guess-work, they all come close to the truth on occasion and far from it a good bit of the time.

In what enchanted glass must we seek answer to the question, "What lies ahead for music and music education?" None but the mirror which reflects the past. The Music Educators National Conference has a history of forty years. In those years developments in the world of music making and music teaching have been notable. Do forty years of history give us any right to say what the next forty may bring about? Not wholly. However, history has a way of repeating itself and those who know their history may safely say "these things will happen" because the laws of cause and effect

are ever at work. So, to our enchanted glass or mirror of past and future.



In the first decade of this century, the phonograph was perfected to the extent that quantity production of machines and disc records became possible. Quantity production makes for low price. Manufacturers of machines and records found a tremendous market for their products in educational institutions. School administrators thought they had found a simple solution to the problem of music instruction. Get rid of the impractical chorus director who had no control over the students! Wheel in the phonograph and teach the children to listen to the world's great artists, performing the world's great music! And the phonograph was wheeled in—and it killed choral music in many of our high schools, until the era of contests and festivals and the introduction of glee clubs and a cappella choirs revived the singing activity.

Soon after the phonograph came into widespread use, several other technological developments created significant changes. Automobiles reached the stage of quantity production, and when people could go places quickly and easily, they became less dependent on local entertainment. The "opera house" became a movie theatre. Then sound was hooked up with motion-picture projection. Every movie theatre in towns large and small had employed an organist, pianist and several other musicians. Every theatre for legitimate play production had employed a pit orchestra. Tens of thousands of theatre musicians were out of work in less than a year. Then the radio came along and delivered another blow, this time to the lyceum and vaudeville circuits. Why go to the Methodist Church to hear the Swiss Bell Ringers or the Lyric Male Quartet when one could stay home in comfort and hear Lily Pons? Why go to the Palace to hear second-rate comedians when one could sit in his own living room and hear third-rate ones by the simple process of turning a knob?

The musicians of that pair of institutions that had entertained our parents so well, lyceum and vaudeville, had to turn to various non-musical pursuits. They were victims of technological unemployment. The need for their services had disappeared because the work they had performed could be done by mechanical means. Some of the best of the musicians found well-paying work in radio studios but many joined the ranks of the unemployed or became school bandmasters.

The phonograph and radio had another effect. Where any respectable family had owned a piano, as a piece of furniture, if not a musical instrument on which

This article is an expansion of an address delivered by Mr. Beattie at the 1947 biennial meeting of the MENC Northwest Division at Seattle, Washington.

reluctant Willie or Susie could thump out "Moonlight on the Hudson," now everybody turned to canned music or the wireless. Where there had been over one hundred piano factories, now there were less than twenty and many of those remaining in business operated only a few months of the year. Along came Otto Miessner in 1918 with a small piano that could easily be moved from room to room. Piano manufacture took a fresh hold, and in 1947 such piano makers as there are devote most of their production to what are called spinet type—diminutive or apartment pianos.

Today, close upon the end of World War II, we are living in what alarmists call an atomic age. Musicians might better think of themselves as functioning in an electronic age. Throughout the recent war, physicists, electricians, engineers, and other scientists devised many new ways of using sound waves in instruments of defense and offense. Electronics may mean application of physical laws to weapons of war; it may also be used to produce new musical instruments or greatly modify old ones. Electronic amplification of sounds can play a revolutionary rôle in the creation of new instruments. Manufacturers of standardized, widely used and accepted instruments will be slow to employ new devices but they cannot stop their development.

We have mentioned the change in piano case design. For over fifty years there has been no significant change in the way pianos are built. Go through a factory and you will note the same careful hand assembling that has always characterized piano manufacture. The designer would occasionally change styling of cases from large to small, round legs to square, carved cases to plain, but the fundamental structure that made the instrument sound remained the same. Pin block of Vermont maple, sounding board of western spruce, frame of cast iron, strings of steel wire, some of them copper wound, hammers of Silesian wool, white keys of ivory or plastic, black keys of ebony or an imitation. The actions, particularly in uprights, were so complicated that they might have been dreamed up by some inventive Rube Goldberg. There are some seventy parts in the mechanism that produces the tone after a piano key is struck. Now, suppose along comes an imaginative inventor; he throws aside that heavy frame, case, pin block, wires, and sounding board; creates a new type of sound producer; reduces the striking parts to a half dozen; encloses the entire action in a flat box that can be placed on a desk or table; controls the volume of tone by electronic devices. Presto, we have a revolutionary, light weight, inexpensive, mobile instrument. Played from a standard piano keyboard it will serve the purpose of a piano without the disadvantages of a heavy, cumbersome instrument. Manufactured and sold on a quantity basis and at a low cost, we can have one or several in every schoolroom and use them to make music teaching more effective and more fun. Will the traditional piano manufacturer produce such a gadget? Not until someone shows him it can be done at a profit. It is feasible and practical—and at least three manufacturers are all ready to scrap the sounding board, though retaining strings and conventional action. Will the piano pedagogues approve? Of course not; they only like the sounds to which their ears are accustomed. They will have to adjust themselves to a new kind of keyboard instrument whose simplicity, lightness and gen-

EVERYONE has his own Enchanted Glass if he will but use it. The author, a veteran in music education, past president of the MENC (1921), member of the Research Council for several terms, and member or associate of the Editorial Board since 1930, has an especially good mirror in which he can see the future far ahead of many of us. You can look in the glass with him in the reading of this article, and while you may not see eye to eye on every point mentioned, at least you will have respect for the clear vision of the man whose straightforward thinking, impatience with precedents and immaterial details and "optimistic interpretation of negatives" have characterized one of the distinctive careers in the music education field.

Some of the things he sees in the mirror:

More and better training in music for prospective grade teachers.

In schools where music does not make a wide appeal—where it is not fun—music teachers will be out of jobs.

Rival music departments within a given school system—instrumental vs. vocal—band vs. orchestra, etc.—will not be tolerated by the taxpayers.

None but well-trained, properly qualified musicians will be employed to teach music in schools, no matter what other talents and training they may have.

The United States can lead the world in music education and in all education and culture, but only if we make the effort to hold our current advances—and we can easily lose out if we choose the easy course.

eral utility will compel acceptance by the buying public.

Most of us prefer one kind of tone to another because we have heard it more. In the time of Haydn, people generally preferred double reeds to clarinets. Consequently, Haydn did little scoring for clarinets. Mozart and all the later composers did write for clarinets. They had become used to the newer tonal combinations. We engage in futile controversy over the relative tone quality of metal and wood clarinets, futile because few if any listeners can tell one from the other. Many of us pretend not to like the saxophone. We have not heard it enough in symphonic performance to consider it quite respectable. There are those who do not care for such instruments as marimbas and vibraphones; they shudder at the very thought of standard piano or orchestral literature transcribed for those instruments. There is a bass marimba in existence that has the tonal volume of ten string basses combined. It sounds very well with orchestral instruments too. But no conductor except some innovator like Stokowski dares use such a contraption. A dozen years or so ago, a clock and instrument maker in Chicago brought out what he called an electric organ. The organ builders were so indignant at the suggestion of an organ without pipes that they instituted legal suit to stop Hammond's use of the term "organ." In a test at the University of Chicago Chapel a Hammond Electric Organ was placed in comparison with a standard pipe organ. Many of the eminent musicians of the jury could not tell one organ from the other, though they were habituated to the sound of a pipe organ. When we hear organ music carried over the air from any of the hundreds of radio stations, we hear tones produced by electronic, not pipe organs. And tonal mixtures from the hated and despised electric machines have been so expertly and cunningly installed as parts of pipe organs that nobody can recognize them for what they are. Slowly but surely the human ear becomes familiar with tones amplified by electrical means and finally accepts them.

Audio-visual aids to teaching are much discussed to-

day and we are only beginning to realize the tremendous possibilities in their use. Extension to remote and isolated communities is entirely possible and can easily influence education in rural and city schools. Yes, we shall find many new and still undiscovered applications of electronic and mechanical principles in the school-rooms of tomorrow.

Let's have another glimpse into our mirror of past and future. For many years we music educators have been condemned for not carrying on a type of music instruction which functions more actively in community life. What has become of the good old town band that rehearsed all winter and spring for a series of summer concerts in the courthouse park? Gone with the horse and buggy. In its place there are thousands of bands of boys and girls that parade and concertize all through the year. These bands of children are larger, have more complete instrumentation and play better music, more acceptably, than did the Maple City Silver Cornet Band or the Clarksfield Hollow Green Hussars of our youth. "Yes, but these kid bands have pushed orchestras clear out of the picture," say the critics. There is not only no evidence in support of such an accusation but a great deal of it on the other side. In 1907, the only school orchestra with complete symphonic instrumentation was Will Earhart's pioneer group in Richmond, Indiana. At that same time there were fewer than ten first-class professional symphony orchestras in the entire country. The professional groups were all conducted by foreign-born musicians, mostly German, the players, with few exceptions were of foreign birth, mostly German, and in rehearsals in Boston, Chicago, and Cincinnati the language used was largely German.

Today there are something like two dozen major symphony orchestras in our large cities. Where did all the players come from and where did they get their initial training? *Our public schools.* Sit in the balcony of any orchestra hall and look down into the faces of the players; read the roster of their names. Those musicians are the grown-up children we started on their musical journeys just a few years back. There is already a growing number of native-born and trained conductors, about six among the twenty-four major orchestras. Next season, Thor Johnson, only a few years out of the University of Michigan, becomes conductor of one of our oldest and most firmly established orchestras, that in Cincinnati. There will be many more orchestras headed by our countrymen. All over our land, splendid orchestras of the best amateur and professional players available are springing up, something over two hundred of them; our colleges and universities maintain excellent symphony orchestras. The best of these groups are only slightly less capable than the professional ones. There are not enough conductors in all Europe to lead them. We are developing our own conductors who will wield batons over our own boys and girls playing symphonic music, some of it written by Americans—conductors, composers and players trained in our own musical institutions. Boys and girls? Yes, indeed, for girls become just as skilled on all the instruments as do boys. And because women have to be twice as competent as men in order to get and hold chairs in a professional group, the quality of an orchestra is more likely to be improved by their presence than otherwise.

The number of good string players is many times greater than it was following World War I and it is steadily growing. Many boys and girls are developing an interest in the viola, cello and string bass. Those who stay with the instruments until they are sufficiently competent to play in a good high school or community orchestra seldom give them up. They are responsible for the unparalleled growth of orchestras in the United States and that growth is only in the developmental stage.

What about choral music? Is it keeping pace with bands and orchestras? Probably not, and until we develop a satisfying medium for performance, choral activity will lag. In this great rich country there are only about one and a half opera companies. Between World Wars I and II, there were around one hundred opera houses which operated in Central Europe. To account for the disparity of opera interest between Europe and our country would require a long story into which we cannot venture. But briefly we can be sure that until someone creates new operas, utilizing stage techniques of a modern type, employing stories which are of interest and make sense to us Americans and which are sung in our language, there will be no operatic growth here. Opera of the old-world type with plots that are ridiculous, acting that is ludicrous, and singing in several languages, none of which we understand, is a dying art form. We like a good show and do not find it in traditional opera. There may be operas created in this country that will have an appeal. If so, choral activity will receive a lift that it greatly needs.

We should re-evaluate the entire field of choral work. A cappella choirs have had a splendid growth in our schools and colleges. Now that really fine singing has become a commonplace there is room for diversification in choral practice. There is a vast amount of choral literature that is secular, not sacred; much of it requires accompaniment by piano or other instrument; some of it is being written by our own composers. Why not use it? Because of the same inertia on the part of conductors that seems to characterize anyone who is over-addicted to what has been done by others. "Palestrina, Bach, Mozart, Brahms, Byrd, DiLasso, Haydn and Mendelssohn wrote fine music; this modern stuff isn't worth learning." There speaks the traditionalist, the conservative who is too rooted in the past to be interested in the future. You may not care for the techniques developed for the Fred Waring shows. To be sure, they came into being to meet the needs of a particular situation. However, the Waring musicians have to be very capable, the arrangers must be thoroughly familiar with possibilities of instrumental and choral blending, the style of performance must be such as to insure that the radio audience understands what is going on in the studio. How much foreign-language projection do you hear on the Waring hour? None, or the show would soon be as dead as opera. Choral directors have developed new techniques; they have proved that high school and college singers can adequately perform very difficult music; now they will alter the character of their programs, give the students a wider range of material for study, make the singing activity more interesting for the performers and the listeners.

CONTINUED ON PAGE FIFTY-FIVE

Hunt, Richman, Petrillo Sign the Code

C. V. BUTTELMAN

While Congressman
Carroll D. Kearns Looks On
With a Smile of Approval

THIS article may not disclose much in the way of late news to the average JOURNAL reader, but it does serve as caption and explanation for the cover picture.* Through the usual channels of press, wire and radio news services, citizens throughout the United States have already had opportunity to learn the facts and form their own opinions of what was represented when the presidents of the American Association of School Administrators, the Music Educators National Conference and the American Federation of Musicians, under the express authority of their respective executive committees, signed the "Code of Ethics" as a basis for clarifying issues pertaining to public appearances, broadcasting and recording by school music organizations. The signing took place in Chicago on September 22.

Many readers will recognize familiar terms and phrases in the Code, for the text is largely the same as that of the agreements or codes adopted in several states and local situations as long as ten years ago, and given publicity through this magazine and others. The principles involved are known and accepted in communities throughout the land. The factor which lends significance to the incident portrayed on the cover is that the force of what is virtually a national directive is given to a statement of policy and practice which is based on mutual understanding and cooperative relationships between the members of the musicians' union and those who are responsible for school music organizations.

Because of the special interest to JOURNAL readers, it seems worth while to quote here excerpts from the press release issued in Chicago on September 22. After stating that the signing of the Code occurred during a combined session of the MENC Executive Committee and the presidents of the six MENC Divisions,¹ the news story went on to say, "The action today culminates a considerable period of discussion among the leaders of music educators, school administrators and the musicians' union. The principles, purposes and actions were agreed upon in a conference held in the office of

*Left to right in the picture on cover page 1: Herold C. Hunt, president of the American Association of School Administrators; Hon. Carroll D. Kearns, M. C.; Luther A. Richman, president of the Music Educators National Conference; James C. Petrillo, president of the American Federation of Musicians. Photograph used by courtesy of the Chicago Daily Times.

¹Members of the Executive Committee of the MENC: President—Luther A. Richman, Richmond, Virginia; first vice-president—John C. Kendel, Denver, Colorado; second vice-president—Mathilda A. Heck, St. Paul, Minnesota; T. Frank Coulter, Joplin, Missouri; Lloyd V. Funchess, Baton Rouge, Louisiana; Helen M. Hosmer, Potsdam, New York; J. Leon Ruddick, Cleveland, Ohio. Presidents of the six MENC Divisions who met in Chicago following the Executive Committee meeting, with a joint meeting on September 22: California-Western—Amy Grau Miller, Pasadena, California; Eastern—Hummel Fishburn, State College, Pennsylvania; North Central—William B. McBride, Columbus, Ohio; Northwest—Wallace H. Hannah, Vancouver, Washington; Southern—Paul W. Mathews, Montgomery, Alabama; Southwestern—Archie N. Jones, Austin, Texas.

Congressman Carroll D. Kearns, Pennsylvania,² on July 22, and are covered in general in the following excerpts of a statement later released to the press:

"As a matter of long-standing policy the Music Educators National Conference encourages public appearances of student groups for educational purposes or community services, but in no capacity not strictly within the realm of such purposes or services, and under no circumstances when such performances interfere with the employment of professional musicians.

"The American Federation of Musicians, which includes in its membership many music educators, desires to cooperate in every way possible with the field of music education and does not desire to handicap the essential educational activities and community services of school music departments.

"Copies of the Code agreed upon by the parties hereto will be distributed by President Petrillo to the heads of all locals and other officers of the American Federation of Musicians, and similar distribution will be made through the official channels of the American Association of School Administrators and the Music Educators National Conference, the latter including mailing to principal officers of all local, state, division and national units.

"Every effort will be made to secure the cooperation of music educators, professional musicians and the press in carrying out the spirit and principles of the Code with the understanding that the joint committee, representing the Music Educators National Conference, the American Association of School Administrators and the American Federation of Musicians, will convene again after a period of one year to review the results to date and to take such further steps as may be advisable in continuing and extending the mutual understanding and cooperative relationship.

"Participating in the July 22 conference in Washington at the invitation of Congressman Kearns were: Luther A. Richman, Richmond, Virginia, president of the Music Educators National Conference; John C. Kendel, Denver, Colorado, first vice-president of the Music Educators National Conference and chairman of the MENC Committee on Professional Relations;³ Superintendent W. H. Lemmel, Baltimore, Maryland, representing Herold C. Hunt, Chicago, Illinois, president of the American Association of School Administrators; James C. Petrillo, Chicago, Illinois, president of the American Federation of Musicians; and C. V. Buttelman, Chicago, Illinois, executive secretary of the MENC. The basis for the discussion was the code which has been in operation for a number of years in several of the states under the authority of the state affiliate organizations of the MENC and the state conferences, or associations, of the American Federation of Musicians."



The Code of Ethics as indicated in the foregoing quotation, therefore, is substantially the same as the code adopted jointly in 1938 by the Ohio Music Education Association and the American Federation of

²For footnote references 2 to 7, inclusive, see page 25.

Musicians of Ohio,⁴ and a few months later in the State of New York by the New York State School Music Association and the New York State Conference of Musicians.⁵ Prior to the adoption of the Ohio and New York State codes, a "Code of Ethics for School Musicians" was adopted in Pennsylvania in 1935—probably the first state-wide agreement of this nature—by the Pennsylvania State Education Association and the Conference of Pennsylvania Locals of the American Federation of Musicians.⁶ The Pennsylvania Code, which was published in the February 1946 issue of the *MUSIC EDUCATORS JOURNAL*,⁷ was directed particularly to the school music students and their teachers, the major items of the code, itself, applying to the ethical aspects of public performances of school music organizations or individuals.

The New York and Ohio codes were patterned after the Statement of Policy and Practice drafted in 1937 by Joseph E. Maddy, then president of the Music Educators National Conference. The code prepared by Mr. Maddy included the items relating to the ethics of school music organizations in matters pertaining to public performance and also added a section defining the field and the prerogatives of the professional musician whose livelihood in whole or in part is derived from public performance of music. The draft prepared by Mr. Maddy was approved in principle by the Executive Committee of the Music Educators National Conference and by the Board of the American Federation of Musicians with the recommendation that it be referred for joint consideration and action by music educators and professional musicians in local and state jurisdictions. A number of states followed the lead of Pennsylvania, Ohio and New York State, but the records are not clear as to the number of instances in which the code was actually adopted as a document. It is known, however, that because of the wide publicity given the state adoptions above referred to the code had a broad influence in establishing mutual understanding and cooperative action.

From all this it will be seen that the Code adopted for national distribution and observance is substantially the same and not in conflict with the state codes referred to or any agreement or understanding based on the same principles. However, the Code as given here embodies a few additional items and clarifying sentences needed to meet current conditions. The spirit and purposes are the same as will be seen by comparing the following text of the Code with the Ohio Code as published in the *Music Education Source Book*. Following is the text of the Code:

A Code of Ethics

The competition of school bands and orchestras in the past years has been a matter of grave concern and, at times, even hardship to the professional musicians.

Music educators and professional musicians alike are committed to the general acceptance of music as a desirable factor in the social and cultural growth of our country. The music educators contribute to this end by fostering the study of music among the children, and by developing an interest in better music among the masses. The professional musicians strive to improve musical taste by providing increasingly artistic performances of worthwhile musical works.

This unanimity of purpose is further exemplified by the fact that a great many professional musicians are music educators, and a great many music educators are, or have been, actively engaged in the field of professional performance.

The members of high school symphonic orchestras and bands look to the professional organizations for example and inspira-

tion; they become active patrons of music in later life. They are not content to listen to a twelve-piece ensemble when an orchestra of symphonic proportions is necessary to give adequate performance. These former music students, through their influence on sponsors, employers and program makers in demanding adequate musical performances, have a beneficial effect upon the prestige and economic status of the professional musicians.

Since it is in the interest of the music educator to attract public attention to his attainments for the purpose of enhancing his prestige and subsequently his income, and since it is in the interest of the professional musician to create more opportunities for employment at increased remuneration, it is only natural that upon certain occasions some incidents might occur in which the interests of the members of one or the other group might be infringed upon, either from lack of forethought or lack of ethical standards among individuals.

In order to establish a clear understanding as to the limitations of the fields of professional music and music education in the United States, the following statement of policy, adopted by the Music Educators National Conference and the American Federation of Musicians, and approved by the American Association of School Administrators, is recommended to those serving in their respective fields:

I. MUSIC EDUCATION

The field of music education, including the teaching of music and such demonstrations of music education as do not directly conflict with the interests of the professional musician, is the province of the music educator. It is the primary purpose of all the parties signatory hereto that the professional musician shall have the fullest protection in his efforts to earn his living from the playing and rendition of music; to that end it is recognized and accepted that all music to be performed under the "Code of Ethics" herein set forth is and shall be performed in connection with non-profit, non-commercial and non-competitive enterprises. Under the heading of "Music Education" should be included the following:

(1) *School Functions* initiated by the schools as a part of a school program, whether in a school building or other building.

(2) *Community Functions* organized in the interest of the schools strictly for educational purposes, such as those that might be originated by the Parent-Teacher Association.

(3) *School Exhibits* prepared as a part of the school district's courtesies for educational organizations or educational conventions being entertained in the district.

(4) *Educational Broadcasts* which have the purpose of demonstrating or illustrating pupils' achievements in music study, or which represent the culmination of a period of study and rehearsal. Included in this category are local, state, regional and national school music festivals and competitions held under the auspices of schools, colleges, and/or educational organizations on a non-profit basis and broadcast to acquaint the public with the results of music instruction in the schools.

(5) *Civic Occasions* of local, state or national patriotic interest, of sufficient breadth to enlist the sympathies and cooperation of all persons, such as those held by the G.A.R., American Legion, and Veterans of Foreign Wars in connection with their Memorial Day services in the cemeteries. It is understood that affairs of this kind may be participated in only when such participation does not in the least usurp the rights and privileges of local professional musicians.

(6) *Benefit Performances* for local charities, such as the Welfare Federations, Red Cross, hospitals, etc., when and where local professional musicians would likewise donate their services.

(7) *Educational or Civic Services* that might beforehand be mutually agreed upon by the school authorities and official representatives of the local professional musicians.

(8) *Audition Recordings* for study purposes made in the classroom or in connection with contest or festival performances by students, such recordings to be limited to exclusive use by the students and their teachers, and not offered for general sale or other public distribution. This definition pertains only to the purpose and utilization of audition recordings and not to matters concerned with copyright regulations. Compliance with copyright requirements applying to recording of compositions not in the public domain is the responsibility of the school, college or educational organization under whose auspices the recording is made.

II. ENTERTAINMENT

The field of entertainment is the province of the professional musician. Under this heading are the following:

(1) *Civic parades, ceremonies, expositions, community concerts, and community-center activities* (See I, Paragraph 2 for

further definition); *regattas, non-scholastic contests, festivals, athletic games, activities or celebrations, and the like; national, state and county fairs* (See I, Paragraph 5 for further definition).

(2) *Functions for the furtherance, directly or indirectly, of any public or private enterprise; functions by chambers of commerce, boards of trade, and commercial clubs or associations.*

(3) *Any occasion that is partisan or sectarian in character or purpose.*

(4) *Functions of clubs, societies, civic or fraternal organizations.*

Statements that funds are not available for the employment of professional musicians, or that if the talents of amateur musical organizations cannot be had, other musicians cannot or will not be employed, or that the amateur musicians are to play without remuneration of any kind, are all immaterial.

* * *

This Code shall remain in force for one year from September 22, 1947. At the end of one year the parties may come together for the purpose of making such revisions in this Code as they may deem necessary and as shall be mutually agreed upon.

JAMES C. PETRILLO

For American Federation of Musicians

LUTHER A. RICHMAN

For Music Educators National Conference

HEROLD C. HUNT

For American Association of School Administrators

Dated at Chicago, September 22, 1947.



"The Music Educators National Conference is the music department of the National Education Association, and collaboration in this development with the American Association of School Administrators, the NEA department representing the school administrators, is a logical, even necessary, procedure," stated a spokesman for the music educators. "While major responsibility in connection with the operation of the Code from the standpoint of the schools rests upon the music teachers and directors of school musical organizations, the support and guidance of the administrators must be assured. We are, therefore, grateful to the executive committee of the American Association of School Administrators and to President Hunt and Dr. Lemmel for their participation in the discussions and in the final action, which we believe will lead to a much more satisfactory situation in matters pertaining to public performances of school music organizations.

"Generally speaking, throughout the United States members of the music education profession have always had most cordial and cooperative relationships with the musicians' unions. Yet, in spite of the satisfactory situation which is found in the average community where there is a musicians' union, misunderstandings have been abroad, sometimes leading the people of one community to think there must be difficulties or less satisfactory conditions in other communities. Press

stories, rumors and word of mouth relays have, therefore, caused misinterpretations or misunderstandings which have, in some instances, led to an apparent if not actual conflict of interests. The Code sets forth in rather simple terms the tenets upon which have been based the long-time understanding and sympathy in scores of communities where professional musicians, professional music educators, and school music students are all contributing to the educational, musical, cultural life. It is for this reason that many persons throughout the United States, including school music teachers, administrators, and members of the American Federation of Musicians, will find in the Code what to them is merely an outlining of the principles and policies from which have stemmed the understanding and cooperative relationships in their own communities."

²Congressman Kearns, a member of the House Committee on Education and Labor, was chairman of the subcommittee assigned to hearings which involved the American Federation of Musicians and other labor groups. The Congressman is a former music supervisor and school administrator; at present he is a member of the Board of Directors of the Pennsylvania Music Educators Association. His action in this case, although an outgrowth of the developments in connection with congressional investigations, was entirely on a voluntary basis actuated by his own experience and interest in the professional and educational aspects of the problems involved. The Congressman's guidance and entirely non-political efforts not only merit appreciation of all who are concerned with the musical welfare of the United States, but also warrant congratulations to colleagues in Pennsylvania upon their success in giving education and music a strong champion on Capitol Hill.

³The MENC Committee on Professional Relations is a subcommittee of the Executive Committee. Other members in addition to Mr. Kendel, the chairman, are: J. Leon Ruddick and Vanett Lawler.

⁴The joint Public Relations Committee of the Ohio Music Education Association and the Ohio Locals of the American Federation of Musicians in 1938-40 included: Grover C. Yaus (chairman), supervisor of music, Youngstown; Edith M. Keller (secretary), state supervisor of music, Columbus; Karl H. Berns, assistant secretary for field service of the Ohio Education Association, Columbus; Nellie L. Glover, supervisor of music, Akron; Eugene J. Weigel, president of the Ohio Music Education Association, Ohio State University, Columbus; Arthur E. Streng, president of the Columbus Local, American Federation of Musicians, Columbus; L. O. Teagle, secretary of the Akron Local, American Federation of Musicians, Akron; Hal R. Carr, secretary of the Toledo Local, American Federation of Musicians, Toledo; Dan H. Brown, president of the Greenville Local, American Federation of Musicians, Greenville. The New York State Code, adopted in 1939, was signed on behalf of NYSSMA by Arthur R. Goranson, president; on behalf of New York State Federation of Musicians by Ralph W. Eydenhuner, president.

⁵The Ohio Code was first published in 1938 in the *Ohio Triad*, official publication of the OMEA, and in February 1939 in the *MUSIC EDUCATORS JOURNAL*. The New York Code was published shortly after in the *New York School Music News* and in the *MUSIC EDUCATORS JOURNAL*. Both Codes have been republished frequently in the state magazines and in other periodicals and are given annual attention and renewal by the sponsoring bodies in the two states. The Music Education Source Book contains in its appendix not only the Ohio Code referred to here, but also codes adopted jointly by the OMEA and the Music Merchants Association of Ohio, and by the OMEA and the Ohio Music Teachers Association, effecting the relationships between, respectively, local music dealers and private music teachers. Also included in the new Source Book is an excerpt from an article on "Codes for Public Relations" jointly written by J. Leon Ruddick and Eugene J. Weigel and published in the January 1944 issue of the *MUSIC EDUCATORS JOURNAL*.

⁶Members of the 1935-36 Pennsylvania Code Committee: Will Earhart, president, Department of Music, Pennsylvania State Education Association; Frank L. Diefenderfer, president, Conference of Pennsylvania and Delaware Locals, American Federation of Musicians; Ralph Feldser, secretary, Conference of Pennsylvania and Delaware Locals, American Federation of Musicians; M. Claude Roseberry (chairman), director of music education, State Department of Public Instruction.

⁷The presentation of the Pennsylvania Code in the February 1936 *MUSIC EDUCATORS JOURNAL* is accompanied by "a clear-cut analysis of the community service function of public school music organizations" written by Will Earhart, for the Pennsylvania Code Committee. Other pertinent and effective statements are found in an article in the February 1939 *MUSIC EDUCATORS JOURNAL*, "School Music on the Air," by Joseph E. Maddy, then chairman of the MENC Committee on Radio, and in the article published in the January 1944 *MUSIC EDUCATORS JOURNAL* "Codes for Public Relations" by J. Leon Ruddick, Ohio Public Relations chairman, and Eugene J. Weigel, past president of the Ohio Music Education Association.

Music Educators National Conference

A DEPARTMENT OF THE NATIONAL EDUCATION ASSOCIATION OF THE UNITED STATES

THIRTIETH MEETING (ELEVENTH BIENNIAL)

DETROIT, MICHIGAN, APRIL 17-22, 1948

Information regarding the program and special hotel reservation form will be mailed to all MENC members. See note in "Official" column on page 68.

World Education and UNESCO

FRANK L. D'ANDREA

IN William G. Carr's masterful discussion and in other articles and references, this magazine has in recent issues presented readers with a wide range of authentic information regarding the United Nations Educational, Scientific and Cultural Organization. Mr. D'Andrea's contribution offers an effective analysis and summarization, written from the viewpoint of a music educator.

THE MUSIC EDUCATORS JOURNAL has been profoundly wise in bringing before the field of music education the urgent affiliation which we all must affect with the world education program of UNESCO. Reporting on the various ways in which music education can take its place has been immensely helpful. I have been amazed, however, to discover at various music meetings and conferences the ignorance and misconceptions which music educators have toward the over-all goals and functioning of this international organization. We seem to know where and how music can be utilized in world education but, strangely, have some confused ideas with reference to the organization already established to facilitate such understanding.

H. G. Wells has warned that the race is now "between education and catastrophe." In this race to save civilization from destroying itself, we are well aware of the giant strides progress in human morality must make in order to catch up with scientific advancement. For a long time the sociologists have spoken of the "cultural lag" in our society. Immeasurably longer have we been sermoned up on the "spiritual lag" of man's make-up. With the advent of atomic power the hiatus between man's ability to solve problems of the physical universe and his inability to match this intelligence in meeting the problems arising out of human relations has become a thousandfold greater.

Modern science may have broken down the physical barriers of geographic isolation. But emotional and mental isolationism are still strongly entrenched and their barrier to world peace can be dissolved only by understanding the different peoples of the earth, their aspirations, fears, needs, prejudices and characteristics, their historic development which made them what they are, their problems of contemporary living, their hopes for the future.

In our pursuit of world peace we are erecting structures for mutual financial assistance, devising plans for economic agreement, groping for arrangements of international political accord. And yet these in themselves are no guarantors of enduring peace. Underlying them there must be an educated and enlightened world population and a permeating spirit of brotherhood and genuine cooperation. Still another approach to peace is the advocacy of world disarmament. More basic than military disarmament is the prerequisite disarmament of the mind from hate, fear, and ignorance of other countries. Without the latter wisdom the former

gesture would be perhaps as detrimental to the attainment of world harmony as it would be helpful. Only in men's minds is there the weapon to combat atomic bombs.

We can see that education has a staggering job on its hands. It must not only develop greater and more widespread world education but must join with religion in inspiring man with deeper spirituality and morality. To build such wisdom and morality in man has always been a challenge and responsibility of education. In the years immediately facing us this obligation rests heavier than ever before. If we wish to assure peace and progress then we must eradicate ignorance, prejudice, intellectual dishonesty, bigotry and hate from the heart and mind of today's and tomorrow's adult. In their place we must instill tolerance, cooperation and understanding; then only will world unity come. However, Emery Reeves in his *The Anatomy of Peace* warns that, "This faith cannot take practical shape until enough people understand it, believe in it, want it."

Here squarely is education's task. It must now be met internationally as well as nationally.

The UNESCO Purpose

The world organization of education devoted to promoting peace through international understanding is called UNESCO—The United Nations Educational, Scientific and Cultural Organization. In organizing this agency the nations of the world have realized that peace is impossible without education. They believe that education for peace can as effectively instill in the minds of men purposes of the good and the right just as Nazi training inculcated the purposes of evil in their youth. Such education, however, must be international in scope and responsibility. The charter of the United Nations Social and Economic Council affirms that education of humanity for justice, liberty and peace is a sacred duty which all nations must share and help each other fulfill.

"Wars begin in the minds of men," the charter states, and "It is in the minds of men that the defenses of peace must be constructed." UNESCO is founded on the belief that this defense rests upon the "intellectual and moral solidarity of mankind." A world community cannot be achieved by converting the world to one political, economic or even religious faith. World democracy can be realized only through the positive recognition and dynamic employment of the world community of the human mind and human spirit irrespective of the

language, race, faith or ideology which may differentiate peoples. It is UNESCO's job to create this international bond of mind and spirit.¹

The UNESCO Scope

The idea of preserving peace through world education is not new. In UNESCO, however, we have for the first time education being consciously employed as an instrument for building a desire and a feeling for peace in the minds of men the world over. Furthermore, UNESCO has broken down the traditional concept of education being solely a national responsibility. It is also significant to note from the title of this organization the influences which are to be included in bringing about world unity. In addition to education in the formal sense, international understanding through science and cultural exchange are to be more fully exploited.

In the area of education itself UNESCO has two profound principles.² The first asserts that democratic freedom for all mankind will arise out of all peoples having an equal opportunity for education and that this education shall be directed toward self-government. There is the second belief that education can no longer be interpreted or employed as the exclusive possession of the esoteric scholar. Knowledge must be put to work for human welfare. The libraries, laboratories and halls of learning must divulge their accumulated knowledge and utilize it more directly and universally to solve the problems of human living.

This second belief is particularly applicable to the physical and biological sciences. Scientists working in these areas can no longer afford to remain isolated in their research laboratories creating and inventing without great concern for the impact of their products upon society. They must be as closely attached as the social and political scientist to the enterprise of helping humanity adjust to and understand the implications of new scientific creations. The searching curiosity and knowledge of science is already international. The world scientists must now utilize this bond of understanding and affiliation to dispel ignorance among the mass populations of nations and thus forge another link of good will among them.

In the matter of promoting good will among nations, those who work in the arts perhaps have the most advantageous contribution to make. Cultural intercourse among nations is one of the most effective channels through which can flow the intangibles of sympathy, respect, inner attitudes and understandings. And it is the cultivation of these bonds which will lubricate the wheels of external machinery. Our own state department contemplates doing a great deal in this area through its expanding program of intercultural exchange of artists, art and folk material, broadcasts, and cultural propaganda, in its best sense, of innumerable kinds. The department also plans to do more in establishing in foreign lands cultural agencies which will function as an integral part of our diplomatic activities and responsibilities.

The UNESCO Program

To implement the purposes and scope outlined above, UNESCO is working out a long-range program of

¹Archibald MacLeish, "If We Want Peace, This Is the First Job," *New York Times Magazine Section*, November 17, 1946, p. 11.

²Alexander Meiklejohn, "To Teach the World How to Be Free," *New York Times Magazine Section*, August 11, 1946.

international educational development. Six commissions have been set up centering in the fields of education, mass communications, libraries and archives, natural sciences, social sciences and arts and letters. Although the work of these commissions is international in scope, UNESCO definitely seeks to preserve the independence of each member nation. It will not intervene in any domestic educational problems or duplicate the work already successfully done by a national agency. Each nation, however, is obligated to report periodically to the organization on its laws, regulations and statistics relating to educational, scientific and cultural activities. This is to serve as a check against the teaching and propagating of anti-social ideas.

There are many ways in which UNESCO plans to carry out the program described. Of first importance are the annual meetings which will be held in a different country each year. The organization itself will serve both as a clearing house and as an information center for developments and projects progressing in education in the various countries. Of further aid will be the publication of yearbooks and journals, the preparation of bibliographical studies and statistical reports, and the providing of abstract and digest services. Mass education will be employed extensively, taking advantage particularly of the popular vehicles of the screen, radio, and phonograph recordings. Contemplated also are the exchange of students and teachers, scientists and artists and the laying down of policies and principles to be followed in the preparation of textbooks and other teaching materials.

Such are the ends and means of UNESCO. The concepts involved may sound too grandiose and visionary, the practices too vast and impractical. But there is no alternative. In the words of Arthur H. Compton, "Either we will live together with common objective and common brotherhood or—we will not live." The *National Parent-Teacher* magazine, in which these words appear, accompanies the article with a little slogan expressing the basic A-B-C of our new dawning age. It is well worth repeating the world over: "A is for Atom, B is for Brotherhood, C is for Cooperation."

³Arthur H. Compton, "The Human Family in the Atomic Age," *National Parent-Teacher*, February, 1946, pp. 16-17.

Vanett Lawler Heads Arts and Letters Section

The report in the June Journal that Miss Lawler had gone to Paris as consultant to the Arts and Letters Section of UNESCO was supplemented by a later announcement from Director General Julian Huxley that Miss Lawler had been named Acting Head of the Arts and Letters Section, but with continuing responsibility for the special projects first assigned to her as consultant. The fields included in the Section are music, visual arts, theater and the dance, and literature. While Miss Lawler's new responsibility will extend her UNESCO assignment until January 1, she still retains her official status as associate executive secretary of the MENC and music education consultant for the Pan American Union. She will be one of the representatives of the Arts and Letters Section at the Second General Conference of UNESCO in Mexico City during November.

The Functional Mister Giddings

KARL O. KUERSTEINER

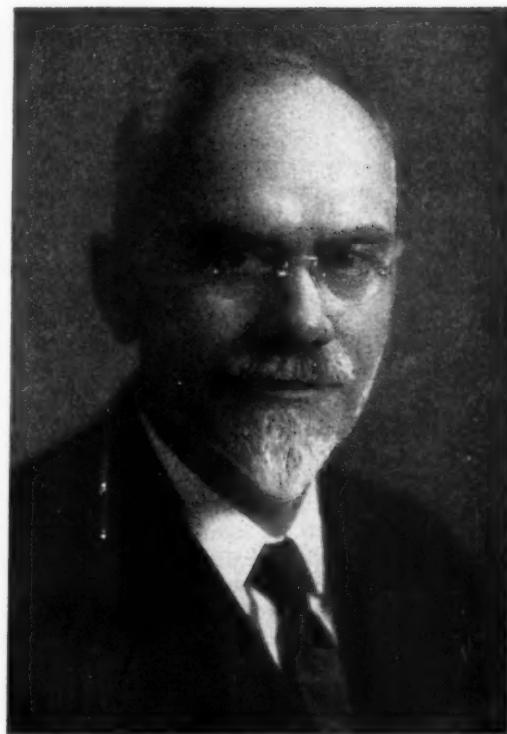
IT HAS BEEN RECORDED that the first question asked by Franz Schubert relating to a new personality was, "What can he do?" It might well be noted that Schubert did not ask, "Where does he come from? What fraternity does he belong to? Whom did he marry? What degrees does he hold? How much money does he have?"

In the contemporary public school music scene in America, it may be recorded that the functional Mr. Giddings parallels the abruptness of Franz Schubert's initial question by saying, simply, directly, and quickly, "Sing!" The functional Mr. Giddings doesn't even count, "1-2-3, ready, sing!" He doesn't ask us why we are going to sing, how we are going to sing, whether we are ready to sing or whether we want to sing. He merely says, "Sing!" And the strange thing that occurs is not a stammering or stalling series of excuses or verbose explanations — instead, we simply *sing*.

Recently the writer had the revealing experience of observing T. P. Giddings function before a notoriously poor class of fourth graders. What happened was in substance that which was intimated in the preceding paragraph. However, for the sake of clarification, it should be stated that Giddings was introduced to the class as a visitor. Nothing was said to the children relative to his reputation, etc. Mr. Giddings said, "Good morning, children. Open your songbooks to page 57." (This was a song hitherto unknown to the class.) "Where is 'do'?" The note was struck on the piano, whereupon the piano was dismissed like the Silver Swan which uttered one note and was heard no more. And the class started to sing. And *sing* they continued to do for the next nineteen and one-half minutes of the twenty-minute period.

If, as John Dewey has written, music is "a doing art," then the period referred to was certainly a *music* period. Exactly what went on will not be told in detail, but it should be said that that class had an experience that morning which was musical in a very real sense indeed. Giddings moved around the class like an alert child. The seating was rearranged without stopping the music. When the pupils made errors in reading he would inquire, "Was that correct?" When the answer came back with a resounding, "No!" he would suggest that it be tried again — and off they went without even asking for "do." When "do" was uncertain, one of the better pupils would be asked to sing it. If the same error was repeated, a short drill was given in syllables. Without even pointing out the reason for the drill, the class would again be instructed to "Sing." They did. And their reading had improved.

The writer believes he could write at least a pam-



Thaddeus P. Giddings

phlet on that twenty-minute music lesson. Instead, he has chosen as a better procedure the attempt to point to the crux of Mr. Giddings' success as viewed that morning, and on a number of occasions since then. Mr. Giddings is functional. He didn't stall. He opened the door wide for the child to unfold the music that was inside. He was helpful by showing the child how his "singer worked."

Mr. Giddings' explanations were always to the point and were given in terms of functionalism rather than mere verbalization or pedagogy. The class was asked to judge the results. Each child was asked to do something about it and was guided effectively.

In a short time this "poor" class was not only singing well as a whole, but also duets and trio combinations were used in rapid-fire order to demonstrate. There was no thought given to timidity, nor to "getting ready to think about starting to believe" that singing might be possible. The order of that day was, "Sing!" And they sang. They experienced music. They improved the quality of tone. They learned to listen to the music itself — not to the misleading counting of the teacher, nor to the piano.

By this time it may be apparent that, under the guise of a subject which refers to a distinguished musician, this article is an attempt to encourage a vitalization of our music teaching in the schools. It is evident today that music teaching is suffering from a bad case of verbalization. We are teaching more and more *about* music and less and less music itself. It is admitted, of course,

that there is much to be said about music. Much of it is fine and should be said, but it should not be forgotten that the true objective is the *real experience* of music itself.

Let us cut the trappings which hinder the attainment of what is desirable for our children. Instead of spending the music lesson telling the class all about music, instead of getting them ready to make music or preparing them to hear music, why not let them *sing*? When the experience of music brings good music into the life of the participant, little need be said about what the piece should mean or how to appreciate it. The participant

who has sung good music well already has his answer. And his answer is better — for him — than a warmed-over, made-to-order catch-phrase from a book!

The functional Mr. Giddings has one all-absorbing interest: it is musical young America. Let us join him in his vital attempt to guide that young America into real musical experience. And in the interests of our musical young America, let us get back to making music instead of merely making conversation about it. Then, if Schubert were to reappear today and inquire of the youth of our nation what it could do, it could truthfully and enthusiastically answer, "Sing!"

THE JOURNAL is glad to print Mr. Kuersteiner's article on its merit for the suggestions it affords and as a deserving tribute to a music education pioneer and stalwart. For obvious reasons, and not altogether because editorial resistance is low, the opportunity is accepted to add a few words about the "functional" Mr. Giddings for the information of younger readers who may not know him personally, and for the edification of old friends and contemporaries. The latter would no doubt subtitle these lines "The Intrepid Mr. Giddings."

T. P., as he is widely known, lives in Clermont, Florida, when not at his home in Anoka, Minnesota, his birthplace, or on the campus at Interlochen, the birthplace of one of the greatest and most amazingly successful experiments in the field of music education, the National Music Camp.

For many years supervisor of music in the public schools of Minneapolis, a founder and charter member of MENC, he is one of the best known and most beloved figures in his chosen profession, and although retired, still goes about teaching school music in Florida and elsewhere "for fun and no fees."

All his life he has been disturbed, and often almost irritated because so few children and even fewer adults seem to have discovered that it is no trick at all to read music and sing, to say nothing about singing in tune although the latter does involve some "ability to listen and a reasonable degree of pitch sense on the part of the teacher or someone."

Besides being one of the 1907 MENC Keokuk pioneers, T. P. was chairman of the first Executive Committee of the Conference, a member of the first Educational Council (Research Council), host to one of the early conventions (held at Minneapolis in 1914), and has been author, co-author, editor or co-editor of numerous instrumental and vocal music books, textbooks and methods, co-founder, with Joseph Maddy, of the National Music Camp, of which he is still vice president.

He says he has no hobbies that he can think of except to teach music, but his friends can remember distinctly such avocational interests as his houseboat on the Rum River.*

*For the satisfaction of T. P., who is a teetotaler, it is explained that "Rum" is the name of the river which pours water, not rum, into the Mississippi at Anoka. The Giddings-Chase homestead is on the bank of the Rum River, not far from the juncture with the Mississippi.

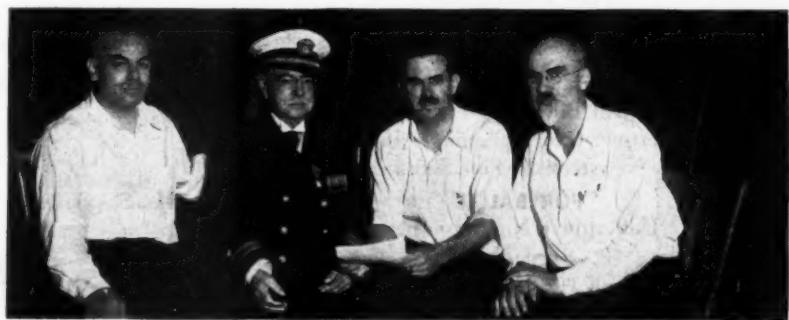
replete with every gadget a houseboat can have, and not unlike his later mobile vacation home—the granddaddy of all trailers, except it didn't trail anything, but traveled under its own ample power, like a majestic combination of summer cottage, one-room school, village church and transcontinental bus. The Giddings' land ark and its successors which have been sighted by natives on the highways from Minnesota to Maine and south to the Gulf of Mexico have enabled T. P. to turn his back on unpleasant heat or snow-bound zero weather and cast anchor wherever he found a more pleasant clime or a good opportunity to stop and give a singing lesson.

He likes trees, shrubs and flowers and he developed by his own hand a small park at his Anoka home. Members of the I&A Minneapolis Music Educators Club for years were guests at an annual summer outing in the river-bank gardens which Giddings made one of the sights to see in the town. Many a well-placed tree or eye-resting bit of landscaping at the National Music Camp was not there before Giddings first drove the Ark onto the shores of Lake Wahbekaness and Wahbekanetta more than twenty years ago. And for a man who has no hobbies, such contraptions as the Stroboscope which T. P. operates at the music camp can afford a useful and interesting outlet for spare energy.

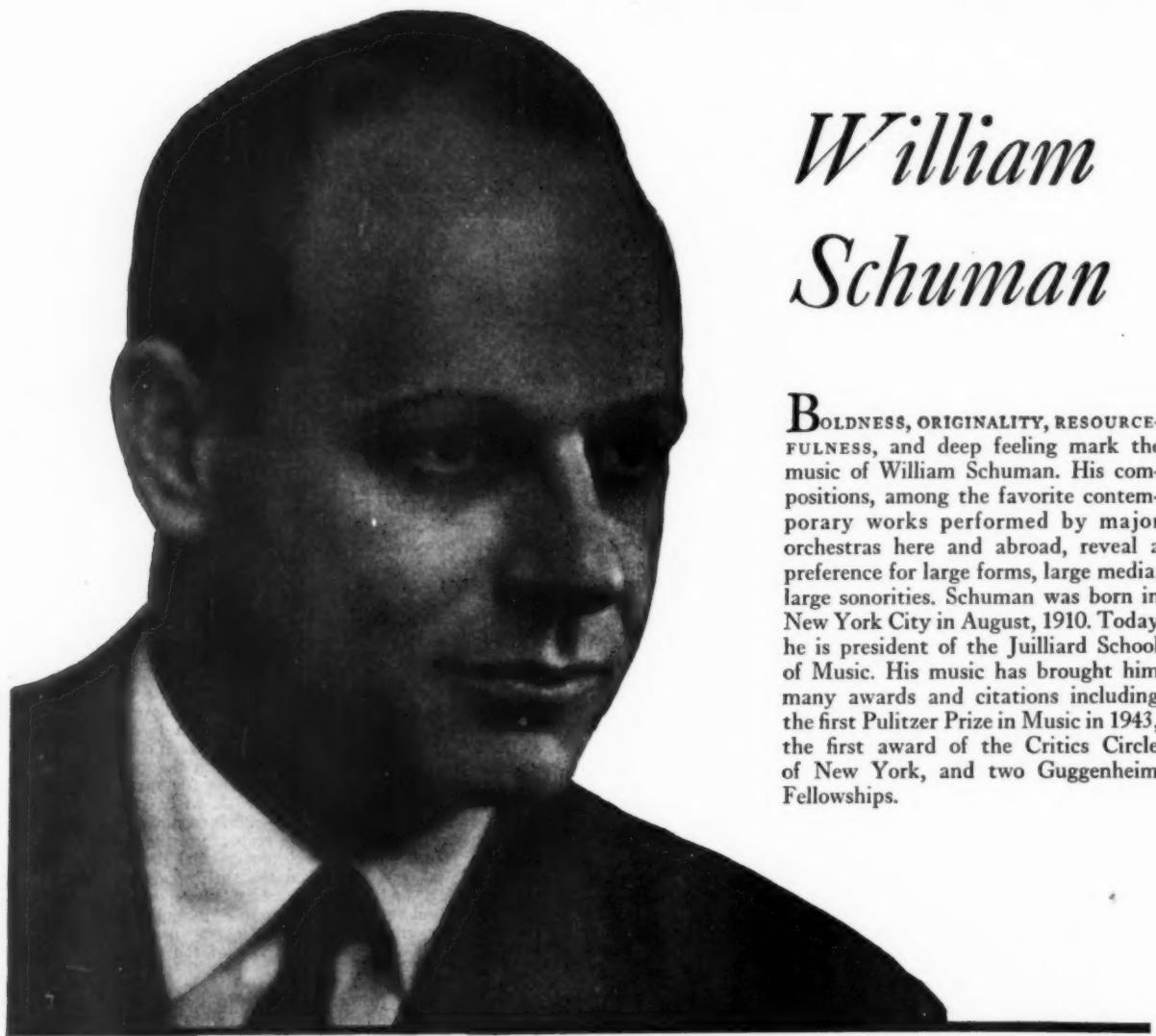
It was last winter, February 5, 1947, to be exact—just fourteen days before his seventy-eighth birthday anniversary—that Mr. Giddings wrote in response to the JOURNAL's request for some personal and professional data—said he had retired, was just sitting on the shelf, had no hobbies except teaching, had nothing especial to report. "Just at present I am building some houses to rent, and am starting a young orange grove, to the mirth of my neighbors, who wonder if I will ever get to eat any of the oranges."

And so we have just written up this sketch out of our own head, with the aid of the skimpy information furnished by T. P., who as one of the grandest and youngest G.O.M. of music education is entitled to a much nicer piece in the paper than this has turned out to be. And we must concede that T. P. is correct about the hobby matter. Music teaching is, and since his boyhood has been, his hobby. His whole life has been devoted to teaching music for the fun of it. All these other things he finds time to do are just so much occupational therapy.

—C.V.B.



Left: T. P. and the Giddings Land Ark. Right: Austin A. Harding, John Philip Sousa, Joseph E. Maddy and T. P.—picture made at Interlochen in 1936.



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General Music in the Vocational School

HARRY E. MOSES

Extending Music
Opportunities to the "General" or
"Partially Musical" Students

IN THE LAST twenty-five years the music educators' slogan, "Music for Everyone," has stimulated many new applications. Music education is now being extended to new and large groups never before reached. As music is becoming more meaningful to a greater number of students in our schools, latent musical abilities are being discovered where some of us least expected to find them.

In the old days our educational institutions were set up on the basis of superimposing culture and knowledge on the minds of children. In the higher schools, Latin, Greek, Advanced Literature, Calculus, Trigonometry, were studied as a matter of course. Music also found its way into the curriculum. As we look back at that school, however, we find that it was not designed for mass education. Formal education was completed for most people at graduation from the eighth grade.

As the need arose, our secondary schools began to expand. New courses appeared in the curriculum. Commercial departments were set up, industrial arts courses were inaugurated and the trend toward vocational education was accentuated. With this mass education move came a new cross section of students whose needs in music education also differed. In the vocational school there is a large group of students whose music education has been neglected. Where music courses are given (and they are few and far between) the influence of the traditional music education in academic schools is still apparent.

Some of us who are teaching in the vocational schools have been concerned with the development of a new approach for bringing music to this new body of students. At Dobbins Vocational School in Philadelphia we have spent four years in experimenting with such a program. In the present state of our development, approximately 1,000 students are rostered for one period of General Music per week. No one specializes except those who elect Glee Club, Orchestra or Swing Band as extracurricular activities. On special occasions students with solo abilities are given opportunity to perform.

The General Music course at Dobbins is designed for the layman in the belief that all students should be prepared for good citizenship and well-balanced living. To a great extent their happiness and well-being will be measured by their understanding of and contribution to the culture of the society in which they live. Almost everybody can make music in some form and all people can learn to listen to music intelligently. Our purpose in the General Music course is to enrich these experiences and make them more meaningful.

In order to crystalize a philosophy to underlie the course we applied various methods and materials to different types of groups and carefully studied the student reactions. Early in these experiments we found that the course had to be geared to the times in which we lived and to the lives which the students would live in the future. If we truly believed that music can enrich our lives, and that students in the vocational schools should be given the same opportunities in music education as those offered in the academic schools, we had to satisfactorily answer the question in our own minds, "What can music mean to future welders, plumbers, machinists, foundrymen and other skilled craftsmen?"

In order to answer this question, it became necessary, wherever possible, to relate music to the entire curriculum. By doing this we were more easily able to determine what music could mean to people who were not necessarily academic minded. To divorce music education from vocational education would imply a return to "art for art's sake." We found, in these experiments, that reaching students on an aesthetic level alone was somehow not too successful. A beauty culture or commercial art student could understand musical form better when explained in terms of facials, makeup or wallpaper design. A machinist could easily understand the mechanics of music when it was related to the blueprint of a machine. All students seemed to be more interested when music was related to the topics studied in other classes and when it was related to the world in which they live. The music teacher could more easily build an interest in things musical when the lessons are related to things which the students already know. From this introduction students should be able to go on to an increasing participation in and enjoyment of the music itself.

In the past we did not concern ourselves too much with correlating music education with general education objectives. On an artistic plane we worshipped beauty on its pedestal and offered to all the opportunity to bow at its shrine. We were disturbed when the large mass of students continued to sign up with the bobby-sox brigade and refused to swoon before the Masters. To our great dismay, we also found that the radio, the movies and the juke box were doing a more effective mass educational job than we were.

Some of us still fondly look back to the "good old days" when elective courses held a more respectable place in the program and the specialized role of the music teacher could easily be recognized. We have found in the vocational school—and this probably applies to all schools—that where large groups make their

preliminary contacts with music, the outcomes should be measured in terms of interest in and a growing enthusiasm for music in all of its phases. Not until students elect to specialize can we measure results in terms of repertoire, the achievements of individual or collective groups, and the sheen of the musical results.

What, then, should be our aim in a progressive, General Music curriculum? Here are listed three categories into which our objectives might fall:

(1) We should aim to build an awareness that music is a part of the every-day lives of vocational school students and should emphasize the part which it plays in the world where they live. Here we use our marches, lullabies, dances (of the past and present), folk songs and dances of other nations to develop understanding and rapport, modern compositions which interpret our history and the social scene, popular songs which grew out of national crises and our environment in general; music as it develops our religious understanding so that intolerance may be wiped out, use of music of all nationalities, races and creeds to break down prejudices based on ignorance. Wherever possible, the music course should be integrated with that of the social studies curriculum.

(2) We should try to develop discriminating tastes with the general aim of affecting every-day behavior and attitudes. Many papers have been written about music as a worthy use of leisure time. In the general education and recreation programs much emphasis has been placed on music. Statistics have proven that the crime rate, for example, is extremely low among music students. Our problem in music education is to bring music to this new large mass of students in a way in which it becomes more meaningful. We have come to realize that students should be taught to appreciate and love music, not because the teacher says it is good, or cultural, but because it means something to them. If they can be taught to enrich their lives by singing and making music, and by actively listening to it, we may be able to effect a change in their attitudes toward life in general.

Students have a tendency to like what they know best. This may be due to a fear of the unknown or because they feel secure in that which is tied up with their limited experiences. They do not distrust new popular songs because in rhythm, melody and idea each song is already partly familiar. In presenting more serious music we must learn to capitalize on the background which the student already has, no matter how limited it is. In the vocational school we certainly can use the trade knowledge of the student as a basis for learning similar patterns in music.

(3) We should aim to develop an appreciation of and love for music in all of its phases. This should be our most immediate objective, but it cannot be accomplished without the other two. In the past, music educators tried to accomplish this on an aesthetic basis. More realistic teachers understand that they and their students live in a very exciting world and try to capitalize on the daily happenings as they are related to music. All fundamental human emotions are expressed in music. Students should be taught fearlessly to recognize and experience them. Placing appreciation on a purely intellectual level can only lead to the frustration of the teacher and the pupils.

Mechanically-minded students, in a vocational school, have little time for art for art's sake. When a machinist makes a tool it is to be used. His music, too, must be functional, used perhaps as a religious outlet, for dancing or social stimu-

lation, or perhaps just for quiet listening. Beautiful music, as such, has little meaning if it is unrelated to the specific background of the listener.

When the course in General Music at Dobbins was inaugurated, little analysis had been made of what the interests and needs of vocational school students were. Because of the influence of the radio, the movies and the juke box, we found an overwhelming interest in popular music. More serious music was approached with varied outward manifestations ranging from open hostility to indifference. Early in our experiments, however, we found that if popular music were not ignored, but treated for what it was—another type of music—students came to realize that the love and enjoyment of music in all its phases is unlimited. When, in addition to this, music was integrated with the general vocational curriculum, the normal interest of the students in current events, scientific phenomena, the movies, the radio and the theatre, and most certainly the shops, the results indicated a newly developed interest in all music.

Although we have not discussed skills here, one should not conclude that we underestimate its importance. We have come to feel, however, that facility in the use of skills will come if the student develops a sufficient interest and enjoyment in these preliminary contacts with music. Where the student elects to specialize in choral ensemble, or an instrumental group, skills can be introduced as needed. Most of the students in the large mass group, however, may never need musical technics. Where time is limited, a study of technics should be subordinated to developing a love for music. Since we have only one forty-minute period per week with each group, we have felt that it is necessary to decide what is most important and leave the rest for a later time.

The real essentials of a vocational school general music course should combine the practical techniques of the old school with the new concept of what music can mean to the individual who creates it and to the group for whom it is created. New principles in music education reveal a trend which rejects the necessity for the frustration of the individual in this mixed-up insecure world in which he lives. While civilization has supplied us with trinkets and gadgets for almost everybody, it has also increased the number of frustrated and inhibited mortals who are groping for a way to express themselves. At work the machine can no longer do this, and students in the vocational schools certainly will need music both as participants and active listeners. The great internal struggle for self expression must be nurtured for the happiness of mankind. Music can help do it.

READERS will be interested in the source of the effective statement of Indiana's Philosophy of Education printed on another page of this issue. In 1945 Clement T. Malan, then State Superintendent of Public Instruction, appointed an Educational Review Committee* to draft a statement "expressing the composite thinking of the educators and other citizens of the state concerning the philosophy of education." According to the April 1946 Indiana *Educational Leaflet*, in which the result of the committee's work was published, a very thorough study was made of "the basic ideas and ideals of education as expressed by a large group of Hoosiers who approached the subject from different angles and varied experience. Their

findings were the result of sifting and coordinating these ideas with those of the Committee. Before submitting it for publication, this document was reviewed by a long list of qualified and competent critics, including college presidents, professors and deans of education; public and private and parochial school administrators and teachers; the American Council of Education; the U. S. Commissioner of Education; Congressmen, Senators and Legislators; the Governor of Indiana; numerous business and professional persons and others."

Members of the Educational Review Committee of Indiana who met once a month during 1945 in the preparation of the statement of the Philosophy of Education of In-

diana were: President Frank H. Sparks (Chairman) Wabash College, Crawfordsville; President V. F. Schwalm, Manchester College, North Manchester; President Lincoln B. Hale, Evansville College, Evansville; Reverend William F. Cunningham, C.S.C., University of Notre Dame, Notre Dame; Dean Frank C. Hockema, Purdue University, West Lafayette; Dean Herman T. Briscoe, Indiana University, Bloomington; Marie Latta, Garfield High School, Terre Haute; Mrs. John A. Schumacher, Shortridge High School, Indianapolis; L. E. Dyer, Principal, Fairview School, Bloomington; L. W. Ellerbrook, Principal, Morton School, West Lafayette; C. E. Eash, Principal, Warren Central High School, Marion County; P. D. Pointer, Principal, Central Junior Senior High School, South Bend; Waldo E. Wood, City Superintendent of Schools, Frankfort; Thomas L. Christian, City Superintendent of Schools, Lebanon; Forest Lake, White County Superintendent of Schools, Monticello; J. Fred Murphy, State Supervisor of Guidance, State Department of Education, Indianapolis.

So You Want a Music Degree?

JOHN C. KENNEDY

Helpful Suggestions for
Student and Guidance Counselors and
Good Reading for Any Teacher

THE MUSIC EDUCATOR who is so rash as to talk of innate musical talent these days may have to stand up and take some pretty strong back talk. The argument would at least try to prove that talents may be acquired. It was not many years ago that "innate talent" was a perfectly good phrase to describe the phenomenon of a youngster who "had it there" when it came to performing and appreciating music. He was the child who went to the study of music naturally and could not be kept from it by anyone or anything.

There are among us today many youngsters with such determination. They are the lucky ones. They need no advice from anyone regarding their choice of a vocation. "The Lord hath willed it" and so be it. But these talented youth are by no means a majority of the group that knock at the doors of our conservatories today.

A far more common situation involves the making of a real choice on the part of the student. The fact is that conservatories make necessary a pretty serious choice of vocation at a time when if the student were going into the medical or legal profession he would begin the study of a liberal arts curriculum. This necessity is a real hardship. At least after four years in a liberal arts curriculum a student is in possession of good, broad foundational learning—or ought to be—on which to base his decision regarding his life-work. But if he wants to be a musician he naturally aims at performance and must therefore begin to train his muscles with a strict regimen of practice directly after his graduation from high school. Some students in a few conservatories begin their professional work in music at the same time that they work on a liberal arts degree. The number of such students, however, is not large.

Our main interest here is the student who is guided not by some impulse from on high but who must decide for himself whether he should begin professional training in music. How can he be helped? What yardstick can he apply to himself to learn whether he should make the investment of time and money in conservatory training?

To achieve success as a student in a good conservatory demands something more than determination and intelligence. Because a doting parent just loves to hear you play you are not guaranteed success—nor even admission to the conservatory. And aunties are notoriously poor judges of your possibilities! In our scientific world the time may come when you can be stood up before a Superman creation that will take a picture of your musical talent—or weigh it. In the cruel, cold present, however, we need to work with what we have, leaving dream-world creations for the atomic future.

There are ways by which you can determine whether you may have a good chance of acceptance in one of the good conservatories—and few high school students applying these days need to be told that as regards admission the cards are stacked against them. In other words, more students are turned away than are accepted. To get a good judgment you will need the help of other folk. By no means that I know of can a person determine by himself whether he has what it takes to be a good music student.

You might go to one of the famous "human engineering" laboratories and for a fee be put through a series of tests which will point out to you what your aptitudes may be. Sometimes students taking these tests learn a good deal about themselves which they had not previously suspected. An experienced and intelligent person needs to interpret such tests as these to you, and on the interpretation you may or may not base your decision regarding whether you shall try to gain admission to a music school. The usual objection to these tests from the musician is that they are not conclusive enough to predict success in serious music study. Indeed, no *aptitude* test is enough in itself to use as a basis for making such an important decision.

Let me tell you of the kind of testing by means of which I think you can soundly determine whether you should or should not try professional study of music in one of the good conservatories of this country.

First of all, you should take a *music aptitude* test which will give you a general idea of your probable success as a music student. Those qualifying adjectives "general" and "probable" are irritating, I know. They are necessary, however, in a situation like yours because the advice given to you will depend on a number of factors, and no one factor without the others can be used as definitive and final. The weight that the music aptitude test you take may be given in the determination of your particular problem depends on how good the test is, how often it has been used, and how carefully the results obtained have been tabulated.

If everyone taking the test can score in the 90's, you can write the test off as too easy to give *you* the information you want about yourself. If, on the other hand, the test is one that has been given to a good many students, most of them talented to a certain extent, and the score you make is compared with the scores of all these talented students, then you have data that begins to mean something to you. Especially will the result be meaningful if you, or your examiner, also can learn how successful the group who previously took the test were as *music students*. It is this kind of musical ap-

CONTINUED ON PAGE SIXTY



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Nocturne in E-flat	Chopin
Papillon (Butterfly)	Grieg
Pas Des Amphores	Chaminade
Playera	Granados
Polichinelle	Rachmaninoff
Prelude in D-flat (The Raindrop)	Chopin
Romance, in E-flat	Rubinstein
Salut d'Amour (Love's Greeting)	Elgar
Scherzo I, in B-flat	Schubert
Second Mazurka	Godard
Solfeggiotto	C. P. E. Bach
Sparks (Etincelles)	Moszkowski
Valse, in A-flat	Brahms
Valse Triste (From the Drama "Kuolema")	Sibelius
Valse, in C-sharp Minor	Chopin



Fundamentals for Future Fiddlers

LOUISE MIGNIN

START them young, but start them carefully, is the philosophy advocated by this writer who offers some comments and suggestions based on observations during many years of teaching classes of beginning violin pupils.

ONE OF THE most marked and most welcome of today's trends in music education is the promotion and encouragement of interest in string instruments, looking toward the consequent future growth and improvement of our orchestras.

In far too many of our schools during these last few years any attempt at orchestral balance was doomed to failure. And nothing much could we do about it. In some schools, we finally had to drop orchestra altogether. In others, we eliminated the least skillful players from our band, added all available string players (most of whom we hoped would be covered by the brasses!), and let it pass for an orchestra.

Keenly aware of the seriousness of the situation, we tried to cope with it as best we could. We continued our work with elementary string classes. But lacking the inspiration which is provided only by frequent appearances of a successful high school orchestra, we lost the interest of our prospective youthful fiddlers to the band classes.

So although the high school orchestra today is being given more opportunity and attention than it has had in several years, it is quite generally below the level of the band. Nor can we hope to remedy its plight immediately, for string players do not blossom out overnight.

Probably the wisest procedure is to secure the best possible balance between strings and wind, even though it means using violinists with only a year or two of study, and drafting a few fair violinists or good pianists to take up the cello or bass. Then play *well-chosen, genuine* orchestra music within the range of the strings.

This music may need to be very elementary and we may need to write even simpler parts for some of our violinists. But our strategy would be to give the idea of true string and orchestra color to our younger students. Then we can start intensive training and instruction with them for our orchestras of tomorrow.

Violin classes in the lower grades, string ensembles in the upper grades, a balanced though elementary orchestra in the junior high and there we have the preparatory course for our symphonic work in the high school. A real orchestra at the top will provide not only better training and growth for the players, but also finer music education for the entire student body and the community.

It is generally conceded that we must start our string instruction in the early years, although just how early is an open question. The best age will depend upon several things, including the thoroughness of the music course in the grades, the patience and sincere interest of the violin instructor. Then, the methods of procedure will vary with the age and the grade level of the pupils.

Rapid progress will not be possible in the lower grades. Naturally, the third grader cannot grasp a new idea as quickly as a seventh grader. But muscular flexibility plus keener interest and fewer competing activities are in favor of the earlier start.

Wherever the beginning is made, certain basic things must be continually emphasized. For with the violin, even more than with other instruments, the formation of correct habits in the earliest efforts is both difficult and very necessary.

At the outset, position will require a great deal of attention. In our eagerness to make players as quickly as possible we fail to recognize the fact that merely holding the violin presents difficulties — physical difficulties — that must be overcome at least partially before anything else can be attempted.

The utterly unnatural and contorted position of the left arm — shoulder, forearm, and wrist — needs preliminary work and constant watching in the early weeks. A helpful little stunt with the younger children is a "swinging game." They start the left arm straight out sideways from the shoulder, swing it down and around in front of the body, and up to the position it would have in holding the violin. A few seconds of such a "setting-up" drill several times during each lesson as needed will pay good dividends. (Figure 1)

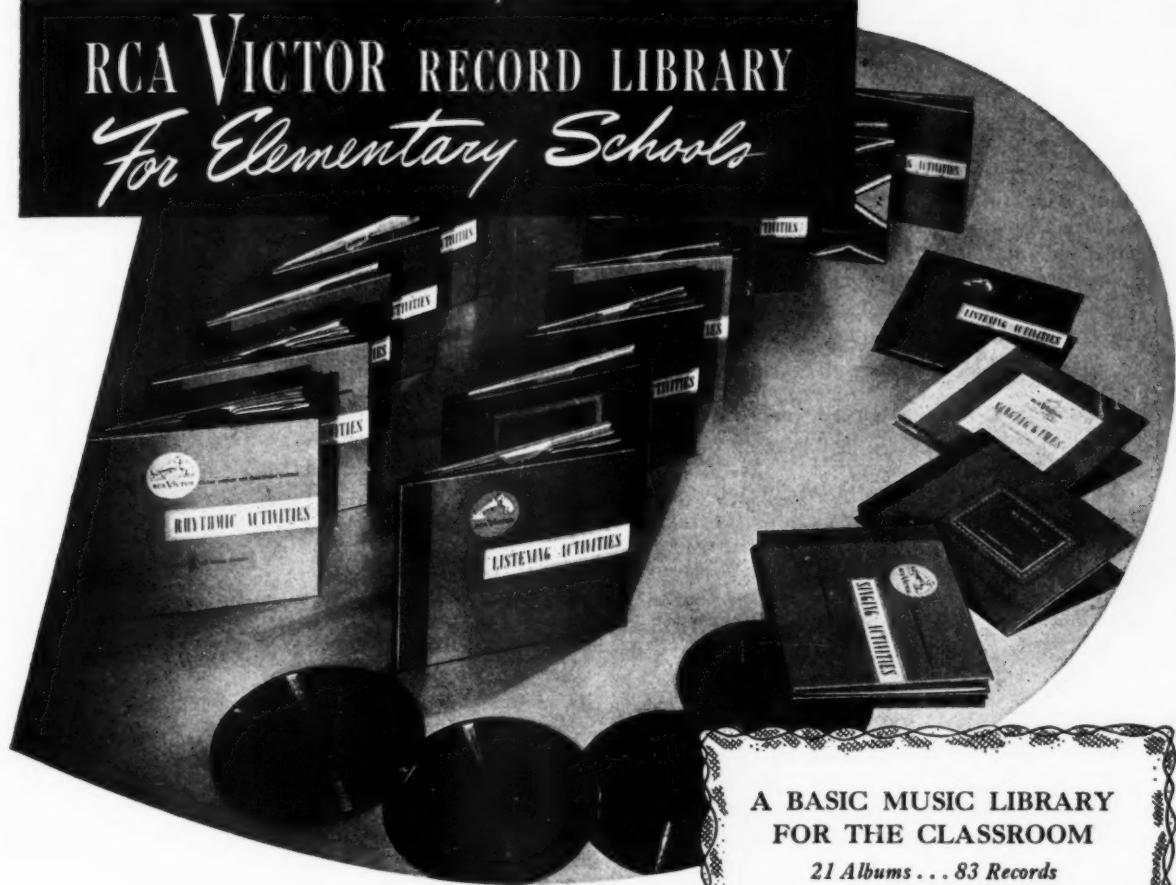


We must remember, too, the advisability of frequent moments of rest from the cramped tension those childish muscles develop and the fatigue attendant thereon.

Holding the violin firmly between the jaw on the chin rest and the shoulder underneath presents another physical difficulty. Every beginner thinks that he must *grasp* the instrument with his left hand instead of merely allowing it to rest there, and that the chin rest is for the chin (since it bears that name!). Teaching him to keep his left shoulder lifted and to hold it firmly under the violin is not one of the easy steps in the instruction. (Easy steps? Did anyone ever find any???)

Incidentally, the use of some sort of a shoulder pad, even a homemade one, is absolutely indispensable.

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Now while the child is struggling to train muscles to assume these strained and cramped positions, ought we to add the complexities of bowing and fingering? Let's follow the simple principle of one thing at a time. Allow the class to play pizzicato on the open strings at first, with light chords as accompaniment. When pretty fair position is attained, let them begin to bow on the open strings.

Later, when fingering is begun, let the players use pizzicato again while concentrating on the position of the left hand and fingers. When that problem is partially conquered, back to the bow again. And watch everything! Make haste slowly must have first been said by a violin teacher with elementary classes!



When bowing is first introduced, concentration on its difficulties can be secured by allowing the children to hold their violins in an approximate fourth position, with the instrument resting comfortably but *lightly* on the palm of the hand but keeping the fingers curved over the strings. Then youthful attention can be fixed on the right arm and wrist.

Many a discussion has been started — but never ended — over the relative importance of the right and left hand. All arguments really are pointless, for neither can be neglected and both must be carefully and constantly watched, especially in the beginning lest wrong habits be started.

One of the bowing faults we need to be most on guard against is, of course, a stiff elbow or wrist. Relaxation in the right arm must be induced from the start. The overanxious child invariably bears down on the bow with the inevitable resultant stiffness. One counter measure is the suggestion that he hold the bow up off the string a bit. To do this he will involuntarily elevate his wrist and thus secure some degree of relaxation.

Another tendency of the beginner is to use only the middle portion of his bow. Unless this is prevented, stiffness somewhere in his arm is sure to result. So some work in every lesson must be devoted to drill for the whole bow. Competition to see which child can sustain the longest tone is helpful, for in so competing the player will unconsciously relax his arm.

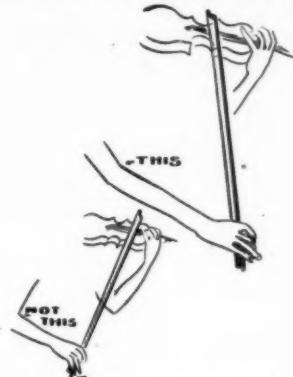
Along with whole bow playing in slow rhythm, there must be some drill for both upper and lower half in faster rhythms, speed dependent upon flexibility of the elbow and wrist. When stiffness appears, decrease the speed.

Last of the bowing exercises will be a combination of whole and half bows. The rhythm of "Long, Long Ago" is useful for this because it alternates upper and lower half with the whole bow in what may be called "end to end" bowing. As with all these exercises, the rhythms may be used on the open strings alone.

Still another thing to emphasize is the parallel position of the bow to the bridge with the stick turned just slightly away. The latter is impossible if the wrist drops, so attending to that matter will serve two ends.

A sort of a "wrap around your head" motion of the bow often is another result of a stiff wrist. A contributing factor for this bad bow habit is the tendency of the child — instead of straightening his arm out forward on the down bow — to keep his elbow bent, stiff, and draw it backward. This arm movement is bound to

send the tip of the bow down over the finger-board. So we must watch both the elbow and wrist to insure correct muscular action for the bowing. (Figures II and III)



The writer has often found it helpful to have pupils work for a reverse fault, letting them practice a half-moon bowing but with the horns of the moon pointing *out* instead of *in*. (Figure IV)



All of this bowing practice can and should be done on the open strings at first, with attention centered on the right arm. The left hand can be temporarily forgotten. Most of the methods published recently include many such drills, with melody or harmony supplied by the teacher's violin. Often a simple piano accompaniment is provided, and that is still better for it makes home practice more likely and more effective. It also brings in a good opportunity for the child's mother to help.

It is not at all unusual for mothers to come with their small children to the piano or dancing lessons nowadays, and then also to supervise and assist in their practice at home. Wouldn't it be wonderful if we could secure similar interest and assistance with the children's violin lesson?

Sometimes we may be able to schedule at least one class for the very young beginners after school, or Sat-

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urday morning, or at an hour when mothers can attend. If so, the profit from the contacts, acquaintance, and interest will make it well worth the effort of arranging such a lesson hour.

Perhaps the reader may have wondered what happens to the left hand while all the bowing practice goes on.

The stopping of the strings, correct finger intervals, and good left-hand position should all get their share of attention after a few weeks of open string playing. As in all teaching, pupil-readiness sets the time for the introduction of new problems. Factors there are age level, number of lessons per week, length of lesson period, number in class, etc.

Playing the fingered exercises and melodies pizzacato at first, as suggested above, will greatly expedite mastery of the difficulties in that phase of violin study. When the fingers are somewhat habituated, there will be some part of the child's attention available for the use of the bow on the same exercises and melodies.

Several matters in connection with the left hand will need to have careful watching. First let us again insist that the violin be held with the jaw and shoulder.

Then when the left hand moves down to first position—assuming that bowing has been practiced while the violin was held in third or fourth position—look out for several bad tendencies. (It would seem that the natural way is the wrong way with the violin beginner!)

Even after the little swinging exercise previously mentioned, the left arm and wrist will probably refuse to twist themselves into position. Then the neck of the violin fits too comfortably into the hollow of the thumb and first finger. And it is so easy to let the violin sort of "sit down" on the palm of the player's hand.

The ingenuity of the teacher will work overtime trying to find ways of fixing the constant attention of the pupils on all these details. The youthful imagination of the children themselves will help. They will "give out" with ideas like the following:

"Keep the basement window open." (The hollow of the thumb and first finger below the violin). "The little finger wants to be leader and keeps the fingers turned toward the finger board." "The bow must cross the strings squarely and not jaywalk." "The under part of the neck is hot, or sticky like fly paper, so my palm must stay away from it." "My left elbow is my 'bad boy' so I must keep it out where I can see it." "When I move my bow up and down my wrist looks something like a snake."

With very little stimulation, such things will be suggested by the children and are then doubly effective.

Always, of course, the procedure of having the better pupils help the others is good, as is also a class "audition" when solos are played and the rest of the class act as judges, noting both the good and the bad points. And let's remember that positive psychology is to be used with these young players; point out and emphasize the right way without calling much attention to the wrong way.

Naturally we want to get musical results, too, and the necessity of providing melodic experience along with the drills must not be ignored. The only caution here is that these melodies must be simple, so very simple that in the early stages the child's main problems are manipulation or execution rather than rhythm, key signature, or the like.

Music Education Book of the Decade

The long awaited *Music Education Source Book** is now being distributed. One's very first reaction is that it was well worth waiting for.

The scope of the book is so tremendous that one feels somewhat aghast at the extent of the objectives we have established for ourselves. Yet we know they are being met because the material in the publication was supplied, not by the educational theorist in his study, but by the workers in the field—nearly 2,000 of them!

The book is well organized into clear-cut divisions: The Music Education Curriculum; Music Classes and Activities; General Techniques and Administration; Related Areas—and an Appendix which is not the least important part of the book. Altogether over 250 pages of concise and practical information!

The editing of such a vast amount of material must have been a gigantic task and the Conference is to be congratulated upon possessing in Hazel Nohavec Morgan a member combining high technical skill and deep professional devotion.

The book is well named. It will be a source of information and guidance to everyone in the music education profession and also a source of great pride to those whose idealism, initiative and industry provide the propulsion for our progress.

—CHARLES M. DENNIS

*Music Education Source Book, published by MENC, 1947. 272 pp. semi-flexible cloth bound. \$3.50 postpaid.

It seems advisable to make use of melodies in keys using the same finger position. Most methods and teachers agree on the half step between the second and third fingers being the best for the early playing.

The recognition of the half step and what to do to play an interval correctly as a whole or half step is the last point we mention to be emphasized. The pupils must be aware of where in the scale the half steps come, and must carefully play them as such. Inattention to this matter—careless or lazy listening on the part of the player to his own tone—is one reason for faulty intonation.

And since the placing of fingers is partially a matter of habit, better results will be obtained if the finger position mentioned above is pretty firmly fixed before the child is expected to cope with the "high" and "low" position of the second finger, and later of all fingers.

Violin instruction of small children, in classes, will make many demands upon the teacher. Not the least of these is the maintaining of pupil interest while not sacrificing sound and effective work with the many and tiresome fundamentals.

But as physical difficulties are overcome, as the child begins to draw tunes out of the little wooden box, as he hears more and more musical meaning and beauty in what he himself produces, so will his pleasure and interest make corresponding growth.

So, too, will the satisfaction of the patient and persevering teacher increase and eventually bring him the reward of knowing that he met a difficult problem and found a solution for it.

And a few years hence, when these very small fiddlers have become the high school and community symphonists, their achievements will give us grounds both for pride in the past and hope for the future.

The Choral Conductor and the Mike

RONALD CLARK

MUSIC educators are meeting new conditions and new challenges in the public relations requirements of their present-day responsibilities. Mr. Clark's sound and informative article will interest all readers, especially those responsible for choral work in the school music program.

AND SO we thought your school choir could sing for us on this radio broadcast."

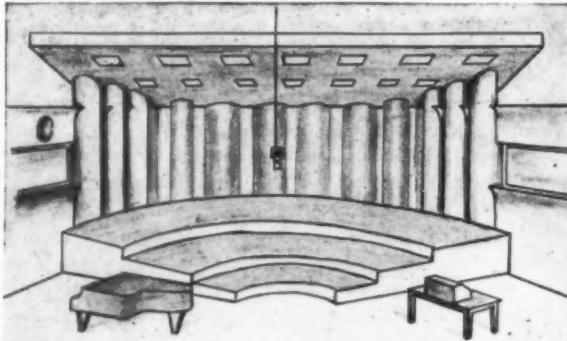
Is there a school choral conductor in the nation who doesn't get a gleam in his eye on hearing this summons? Is there a director anywhere who can relax again until the event is over and he has heard the playing of an air check?

The modern school director is receiving far more requests for radio chorus work than ever before. Unless he has worked somewhat closely with radio engineers or with recording equipment he may know little of the responsibility facing him as he steps into the studio with his singers.

What are the problems? What is expected of him? What can he do to enhance the rendition of his group for the program about to be aired? It would be presumptuous of the writer to state that all the problems pertaining to radio performance will be mentioned in this paper; however, the following items are mentioned in the hope that they may prove helpful.

Preliminary Arrangements:

Before the choir arrives at the studio there are several details which the director should attend to personally. The first of these has to do with the selection of the room from which the broadcast is to be made. If the school music plant is piped with lines for radio broadcast, he may choose one of the classrooms as the source of the program. If the program is being offered to one of several local stations, the director should bear in mind the physical properties of the various studios before selecting the station for the program release.



This sketch of a broadcasting setup and the sketch on page 44 were prepared by Franklin D. Hege for his article "Broadcasting from the Auditorium" (June 1947 Journal). Delivery delays prevented arrival of the sketches for use in the June issue, and with Mr. Hege's permission they are reproduced as incidental illustrations for Mr. Clark's article.

Architectural engineers appear to be undergoing a change of method in handling the acoustical properties of rooms to be used for radio broadcasting. Many still hold to the practice of the last decade of heavy damping of the walls by use of sound absorbent materials. This practice evolved as a result of the study of sound attenuation as a composite, with no reference to the blanketing of the various frequencies. If we can think of the tonal front of a single chord ranging from 100 vibrations to 10,000 vibrations per second impinging first on one wall and then another as it re-echoes through the room without losing any of its original contour, then we have observed that rare thing — perfect acoustical property.

When sound absorbing agents are placed on the wall, the tonal front is altered. The absorbing material removes the higher frequencies first, leaving the lower frequencies as the residue of the original tone. When the choir is singing with a bright, lilting tone, the room by damping out the brightness alters the character of the music to a tone of unexpected sombre quality. If the room is too bright, the sound reverberates to the extent that the tone takes on characteristics of harshness and stridency and creates an effect which is disagreeable.

A new principle in acoustical adjustment is now being used by several of the radio stations of the country and by at least one of the motion-picture studios. The new treatment consists of semi-cylindrical plywood columns placed on the walls and ceiling of the studio. It is claimed that these polycylindrical wood panels resonate in response to all frequencies, hence the attenuation of the tonal front is even. Walls treated in this manner do not give off a slap of the original tone, but disperse the tone throughout the room. It is claimed that microphone placement becomes much less critical in studios so treated. The Disney studios are currently using polycylindrical wooden walls and ceiling which are portable and adjustable, thus creating the size of the studio for the specific recording job at hand.

The next step has to do with the scheduling for the monitoring session. This session should be in the room from which the broadcast is to be made, and should be with the engineer who is to be on duty when the program is released. Frequently this session must be held a day or two ahead of the performance date. Arrangements must be made ahead of time for the air check, if the director desires one. If the studio has space and is willing to play the air check for you, it may prove desirable to have it played shortly after you leave the air. It is always wise to check with the station ahead of time to discover if choral risers will be fur-



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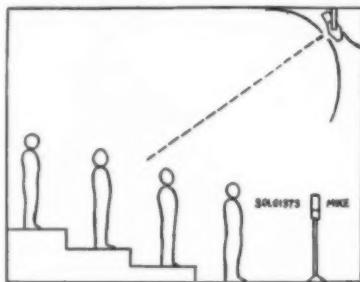
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nished. Some stations have them, while others do not.

Placing the Singers in Relation to the Mike:

The assignment of the position of the various singers rests primarily with the director of the choir. If the school has recording or portable public address equipment, it is advisable to have the voice testing done beforehand. If such equipment is not available, the director may listen to his singers in very small groups with the head turned and one ear plugged with the finger. This device gives a simulation of the single ear qualities of the mike.

Select the pure, but weak voices for the front row, the more robust, but desirable voices for the second and third rows, reserving the last row for singers with pitch, quality, and ensemble deficiencies.



Each section of the choir should have representation on the front row. If all the basses were to be placed in the back, the bass part would seem to be muffled and indistinct in diction. If one section of the choir is particularly weak in power, it may become feasible to move two singers from that section forward about eighteen inches.

Monitoring:

In monitoring and timing the program, there are three things which are to be accomplished. The first is the microphone placement and volume level adjustments, taken care of by the engineer; second is program timing, taken care of by the production director or the announcer; the third is the way the choir sounds, which is the business of the choral director. If the timing and level setting functions are taken first upon arriving at the studio, those responsible for these details relax, are satisfied, and the director can use the rest of the time for listening and improving the sound of the choir. If the director insists upon hearing his group first, then the staff becomes more agitated than usual, and that agitation is likely to be sensed by the singers, causing them to develop real "mike-fright" by the time the program is on the air.

In hearing the choir for the first time in a strange studio the director may be at first greatly dismayed. Quite frequently an entire shift of choir setup is indicated. If the sopranos, for example, are blasting, it may be that they are nearer a resonating wall than the other singers. It is wise to set up the choir with the basses nearest the wall if such a thing happens.

The Microphone:

In most radio situations the director has nothing to say about the selection of the microphone to be used. He should know the angle of the microphone so that he will not move a singer off the beam unwittingly.

The microphone most used is the ribbon or velocity type. This mike is bi-directional; picks up music very faithfully, but must not, however, be subjected to breeze. The very newest equipment is the 77-D RCA Microphone, having an adjustment screw for adaptation to almost any situation. In setting up the mike for a very small ensemble, it is sometimes advisable to use the velocity style, placing the singers opposite each other with the mike between them. This tends to give the singer added confidence since he can hear the performers on the other side. In setting up for very large choruses, the mike should be elevated and placed several feet ahead of the front row. It is very difficult to get a good pickup of extremely large groups.

Signals:

It is always well for the director to ask the production director for his signals. There are certain pantomime signals which are universal, such as "on the nose," meaning the timing is accurate; "cut the mike" or "dead mike," meaning the mike is shut off; "everything o.k.," etc.; however, some stations have a few of their own invention, and the director should know what they mean if he is to be guided by them.

Radio Workshop Programs:

Altogether too frequently the choral director thinks of the portion of the program occupied by his choir as being unduly significant. There is room for cooperation and coordination between the dramatics radio workshop and the choir. This radio workshop type program using an a cappella choir for bridges and mood setting can perhaps be the most attractive form of radio release open to school groups. With an enterprising director of the dramatic portion and sensitive, expressive work on the part of the choir, an attractive program can be built up around the life of a composer, or around the occurrence of some significant historical event.

Advantages and Disadvantages of Radio Performance:

The rendition of the music for radio performance should be of the highest order of excellence. Anything short of the very finest performance is easily detected by the listening audience. In public performance some of the same deficiencies would not be so easily detected, since the average performance auditor is giving considerable attention to the appearance of the singers.

The performance of a group of songs over the air is completed with one hearing; that is, they cannot be used on program after program in the same manner as they may be when singing for various small civic groups.

These two disadvantages are far overcome by the chief advantage of radio performance, which is the privilege of hearing a playback of the air check. A choir may perform ten times in public without the growth that just three radio performances can bring about.

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BOOKS and MUSIC

Comments on Recent Publications by Members of the Journal's Reviewing Staff

BOOKS

Education: America's Magic, by Raymond M. Hughes and William H. Lancelot. [Ames: The Iowa State College Press. 189 pp. \$2.50.]

If you are a *music teacher* you will probably find nothing of moment in this book. However, if you can qualify as a *music teacher* you will probably find in it as complete a picture of education today as one could wish. The amount of research which went into the volume is staggering and the evaluation of effort and result by various states is enlightening. A paragraph about one state may illustrate.

"The annual income of this state amounts to \$3,240 per child. It ranks seventh in the ability to support public schools.

"It presents a striking spectacle of indifference toward education. It stands in twenty-eighth place with respect to effort; and it holds the lowest possible position, with the rank of forty-eight, as to efficiency in the expenditure of its school funds. Since both are low, these factors unite to exert strong downward pressure upon accomplishment, carrying the state down to the thirty-second position as to that doubly weighted criterion; and the state plunges still further down to forty-fifth place as to the degree in which its accomplishment measures up to its ability."

The author, who characterizes education as The Agency of Progress, does not stop with statistics and evaluation formulas. In Part II he discusses Vital Educational Problems of America with frankness and lucidity. This reviewer was agreeably surprised to find the contribution to education for Negro children by Southern states so much greater than he had been led to believe. As the authors are Northerners, their statements cannot be attributed to local pride.

Included in the book are chapters devoted to Those We Educate (a survey of various classifications: intelligence, education, occupation and income); The Education of Our Thinkers; What Kind of Education Do We Need; Guidance; and Education in Other Nations.

The book is strongly recommended to be read and considered in the light of the current diagnoses of general education such as the Harvard, Yale, Princeton and other "Reports."

—Charles M. Dennis

Broadcasting Music, by Ernest LaPrade. [New York: Rinehart & Company. 235 pp. \$2.50.]

This is a book well and humorously written about the many problems encountered in "broadcasting music." It is, also, a sound and scholarly work. The first chapter, The Beginnings of Music Broadcasting, is valuable history. The second chapter, The Transmission of Sound, presents a clear and simple explanation of phenomenon that to most of us has been very vague. The remaining twelve chapters contain authentic information about a number of subjects, such as Program Planning, Program Building, Talent Selection, Conducting, Musical Continuity and Musical Program Production. This volume should be in the library of every music teacher who may be called upon to prepare a musical group for broadcasting. The value of the book is enhanced by many illustrations, sample scripts, charts and tables.

—Russell V. Morgan

Music for Your Child, by William Krevit. Illus. by Marc Simont. [New York: Dodd, Mead & Company. 128 pp. \$2.50.]

Such a book as this has long been needed, and although this one is not by any means ideal, it contains within its 128 pages more information for parents than is to be found in any other book that I know of. As the author well says in his Introduction: "Scores of books have been written about pedagogy, but very few for the enlightenment of the parent. Yet the successful pupil is the result not only of the teacher's effort but also of cooperation on the part of the parent. This cooperation implies patience, sympathy, understanding, and, above all, knowledge."

The volume is of course written from the standpoint of the private music teacher, and this reviewer has long contended that the teacher of music in the schools and the teacher of music outside the schools ought to know a great deal more about each other. He has also for many years

approved the idea that parents ought to know much more about what both types of teachers are attempting to do in the way of educating their children not only in music but also *through* music.

The only serious criticism that I have of this little book is that the author seems to me to be too dogmatic. He makes positive statements and sets up definite procedures, largely on the basis of his own experience, and I believe that many teachers whose experience has been somewhat different from his will disagree with some of his edicts. I feel, too, that the author makes too many rules — I myself have but little confidence in "rules." And yet, the book has great value, and when some mother asks the music supervisor when her child should begin private lessons, what instrument he should study, how he may be prevailed on to practice — well, if the music supervisor doesn't know all the answers or is too busy for a long conference, let him just advise the parent to read "Music for Your Child," by William Krevit.

—Karl W. Gehrken

Counterpoint, by Walter Piston. [New York: W. W. Norton & Co., Inc. 231 pp. \$3.75.]

Like Mr. Piston's "Harmony," this book is not what you are looking for if you want an academic method and not a neatly designed set of unmusical exercises. It is valuable only to those who have already heard a great deal of counterpoint in real music. As a matter of fact, since theory is only of value when it is explaining actual artistic works, it seems obvious that a verbal discussion of contrapuntal art is comprehensible only to those who have experienced it aurally.

There are exercises and problems at the end of each chapter, but they are not exhaustive, and each represents a type which can be multiplied by teacher or pupil. The book is profusely illustrated with musical examples from 1700 to 1900, the period to which the author limits himself. Examination of the excerpts, however, is no assurance that you will get Mr. Piston's points. Complete experience with the entire composition from which the excerpt comes and with others in the same style is absolutely essential if the observations of the author are to be understood. In the final analysis, it is the music itself that teaches, with Mr. Piston acting as sympathetic and sensitive go-between. His English prose is accurate and his style relaxed and clear. The book can be thoroughly recommended to musical people to increase their understanding.

—Wendell Otey

Training the Singing Voice, an analysis of the working concepts contained in recent contributions to vocal pedagogy, by Victor Alexander Fields. [New York: King's Crown Press. 337 pp. \$4.00.]

This book is intended to help teachers who are in or entering the vocal teaching profession. The author states that it is a study with three general purposes: (1) To survey and correlate available sources of bibliographic information on methods of training the singing voice; (2) to provide a core of organized information for the use of all teachers of singing; (3) to provide an orientation and background for research in this and related fields.

This very thing the author has accomplished in a scholarly manner, classifying the diversified mass of vocal teaching material to guide the teacher. The plan of the book is orderly and conservative. The annotated bibliography, the statement of research problems and the topical and terminology index add to the value of the book. It is a distinct addition to the literature on the art of singing.

—Ernest G. Hesser

Gilbert & Sullivan Songs for Young People, selected and arr. by Margaret Bush. Introduction and notes by J. R. de la Torre Bueno, Jr. Designed and illustrated by Erma M. Karolyi. [New York: McGraw-Hill Book Co. Inc. 72 pp. \$2.75.]

This collection has been called by the editor a "first book of Gilbert and Sullivan" and as such it offers a wide sampling from the best-known works of this famous pair. The book, which is attractively illustrated, contains an interesting introduction, nineteen songs taken from eleven different operas, and a brief sketch of each plot. The piano arrange-

ments are well written and fairly simple. It should appeal not only to young people who are meeting these delightful melodies for the first time but also to older Gilbert and Sullivan fans of limited pianistic ability. —Margaret Lowry

ORCHESTRA

Port Royal, 1861, Folksong suite for orchestra, by George Frederick McKay. [Boston: C. C. Birchard & Co. Conductor's score \$1.00; parts 25c ea.]

This suite is based on three Old Negro Songs collected in the Port Royal Islands in 1861. I—"Hold Your Light on Canaan Shore" is an Allegro in 4/4 alla breve time ranging in style from allegro moderato through "more lyric," "jubilantly," "expressivo," and "with grandeur." II—"Go Down in Lonesome Valley" is a short Andante Expressivo. III—"Heaven Shall Be My Home" is a 2/4 Allegro Ritmico. The whole suite, with the exception of a few notes in the first violin part, can be played in the first position. The music is quite easy and can be played by a rather elementary string group. The first number should provide some good experience in playing a particular changing style, while the Allegro provides some good experience in precision playing.

—Gilbert R. Waller

You Are Free, from "Apple Blossoms," by Victor Jacobi; **Dancing in the Dark**, by Arthur Schwartz; and **Softly, As in a Morning Sunrise**, by Sigmund Romberg, trans. by F. Campbell-Watson. [New York: Harms, Inc. "B" parts, \$3.00; "C" parts, \$2.00; piano conductor, 50c; ensemble piano, 35c; parts, 25c ea.]

The Harms Auditorium Series fills a definite need in the orchestra field. They help to popularize the orchestra for both the audience and especially the young musicians. If you don't have these three numbers it will pay to investigate them and choose at least one for your next program.

—Erwin A. Hertz

Cuauhnahua, by Silvestre Revueltas. [New York: G. Schirmer, Inc. Condensed score \$1.50.]

The Mexican composer of this most interesting tone painting is obviously concerned with the Cuernavaca of today: one looks in vain through this music for an evocation of Maximilian and Carlotta and their ghostly haunts in the lovely Borda gardens. Here are, instead, the pulsating Mexican dance rhythms of today. The resources of the full orchestra, plus a variety of percussive effects, including Indian drums, is called upon. The score is a fascinating one for the student of orchestration. The work is too difficult for semi-professional groups.

From the Black Belt, a suite of seven short pieces, by William Grant Still. [New York: Carl Fischer, Inc. Symphonic orchestra: Set A \$3.75; Set B \$6.00; Set C \$8.00; small orchestra \$2.00; full orchestra \$3.00; piano conductor 50c; parts 30c ea.]

These inconsequential but humorous little sketches entitled *Lil Scamp, Honeysuckle, Dance, Mah Bones is Creakin', Blue, Brown Girl, and Clap Yo' Han's* are whimsical pieces by the distinguished Negro composer. Moderate as to technical demands.

Tea for Two, by Vincent Youmans and **Play Gypsies** — **Dance Gypsies**, by Emmerich Kalman, arr. by F. Campbell-Watson. [New York: Harms, Inc. Each: Set B \$3.00; Set C \$2.00; piano conductor 50c; ensemble piano 35c; extra parts 25c ea.]

Two popular tunes, published separately, and orchestrated in radio style. Useful for occasions requiring lighter music.

There is a Rose in Flower (Choral-Prelude), by Johannes Brahms, trans. by Erich Leinsdorf. [New York: Broude Bros. Score \$1.00; set \$4.50; extra parts 20c ea.]

Mr. Leinsdorf's excellent transcription of this hauntingly little composition gives solo passages to the flute, viola and horn in turn. Well within the technical demands of the average high school orchestra.

—David Mattern

BAND

Fighting Amphibians, by Lt. Warren J. Ayres, USNR, arr. by Paul Yoder. [New York: Carl Fischer, Inc. Concert band \$1.00; piano-conductor 20c; other parts 10c ea.]

A good arrangement of a good 6/8 fight song. The arranger has fully exploited the enthusiasm-rousing possibilities of the band without going far from the usual treatment of such compositions.

—Clifford P. Lillya

The Song of the Marines (We're Shovin' Right Off Again), by Harry Warren, trans. for band by William Teague. [New York: Remick Music Corp. Set B \$2.50; Set C \$1.50; condensed score 50c; parts 25c ea.]

This is a clever arrangement of the Song of the Marines. The traditional Marine's Hymn is introduced also, giving variety — since the title song is in 6/8 and the other in 2/4. For any senior high band.

—Clifford P. Lillya

Heartaches, by Al Hoffman, arr. by William Teague. [New York: Leeds Music Corp. Full band \$1.00.]

A solid arrangement of this hit-parade song which should go over for your athletic events if you like your audience to sing along, or for your concert if you feature a section of popular melodies. Very easy to play, first lead falling to cornets and saxophones and repetition to tenor voices with high wood obbligato.

—Irving Cheyette

Overture, by Andrea Rolland. [New York: Educational Publishing Institute Corp. Full band \$5.00; symphonic band \$6.50; condensed score 75c; extra parts 35c ea.]

A virile overture definitely better than the average; brass parts seem especially well handled; melodic passages also interesting. Well worth consideration by directors of capable bands.

—Paul W. Mathews

School Days, March, by Will D. Cobb and Gus Edwards, arr. for band by Philip J. Lang. [New York: Mills Music, Inc. \$1.00.]

An interesting treatment of a familiar school theme, scored in an easy playing key for all instruments. A full and solid arrangement. Recommended for marching and basketball performances. Use of an effective key change.

—Daniel Martino

Fantasia, by Andrea Rolland. [New York: Educational Publishing Institute Corp. Full band \$4.50; symphonic band \$6.00; condensed score 75c; extra parts 30c ea.]

An unusual number, short, slow-moving and harmonically rich; well suited to use as a prelude. Recommended.

—Paul W. Mathews

FLUTE AND STRINGS

Pastorale, quartet for flute, violin I and II or viola, and violoncello, by Stephan Park. [New York: The Composers Press, Inc. \$2.00.]

A quartet worthy of examination, this five-minute Pastorale should meet the desires and needs of many flutists. The number is medium difficult.

—George Waln

COLLECTIONS AND STUDIES

100 Songs You Remember, arr. by Forrest L. Buchtel. Piano accomp'. [Chicago: Neil A. Kjos Music Co. 35c.]

A wide variety of songs to fit every type of occasion with a very useful topical index. An economical and worthwhile collection.

—Francis H. Diers

Road to Piano Artistry, a collection of classic and romantic compositions, ed. by Silvio Scionti. [New York: Carl Fischer, Inc. 50c.]

Volume 6 of Scionti's excellent series follows the same high standards of the other volumes. Here we have nine pieces by classical and romantic composers. The Karl Phillip Emanuel Bach "Solfeggiotto" and Tchaikovsky's "Song of the Lark" will indicate the grade of difficulty. Every piece selected is worthy of inclusion. The material is well edited and will be useful to the teacher who wants the best music and finds small collections preferable to large volumes or the exclusive use of sheet music.

—Raymond Burrows

Play with the Great Symphony Orchestras for violin, viola, cello, flute and clarinet. [Scarsdale, N. Y.: Edwin F. Kalmus. Vol. I — Symphonies No. 4, 5 and 6, by P. Tschaikovsky; Vol. II — Romeo and Juliet, Nutcracker Suite, Sleeping Beauty Suite, by P. Tschaikovsky; Vol. III — Symphony in D Minor, by C. Franck, New World Symphony, by A. Dvorak, Afternoon of a Faun, by C. Debussy; \$2.00 — each instrument.]

The idea behind this publication, to make the original orchestra parts available for study and pastime, is indeed a splendid one. Each volume contains the compositions listed for one of the above instruments. According to the publisher "You will get an enormous amount of pleasure by taking one of the authentic parts, putting a record on your machine, and playing the record and your own instrument, just as the player in the orchestra does." (Let's hope that you will play just as he does.) It has to be emphasized that this publication was not intended for public performance but for private use. As such it fills a definite need. Five more volumes with standard orchestra works are or will be issued.

—Paul Rolland

Introducing the Positions, Vol. I, for violin third and fifth positions, by Harvey S. Whistler. [Chicago: Rubank, Inc. 75c.]

A carefully graded set of studies introducing the violinist to the higher positions. The book would be excellent for class, as well as individual, study; high school orchestra directors could utilize it to great advantage as a means of improving the general quality and technique of their violin sections, even if only a small amount of rehearsal time were spent on the material each week. In addition to the studies which the author himself prepared, there are included many

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CHORAL MUSIC

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(1) David's Lamentation, by William Billings, arr. by Oliver Daniel. SATBB, a cappella. 15c. An easy and effective a cappella number. The two bass parts are in unison and octaves. The voice range is not great.

(2) Chester, by William Billings, arr. by Oliver Daniel. SATB, a cappella. 15c. A vigorous, straightforward and solid setting of a patriotic text harkening back to the colonial days. The editor, in carrying out Billings' idea of interchanging the tenor and soprano parts, suggests the reversing of these parts on different verses for contrast.

(3) Coronach, by J. Meredith Tatton. Unison song, accomp'd. 12c. A lovely melody in the minor mode supplemented by a simple, but harmonically beautiful piano accompaniment.

(4) The Deep, Deep South, by A. D. Freeman, arr. by R. S. Stoughton. Unison, SATB, TTBB, accomp'd. 12c. A good unison song with a pleasing rhythmic swing. Should be popular with junior high school choruses.

(5) We Who Love Music, by Peter Dykema. SSA, accomp'd., optional instrumental obbligato. 18c. The sentiment expressed in this song and the very appropriate musical setting of the text make this number one which should be in all choir libraries. Optional obbligato for violin I-II or flute.

(6) Snow Song, by E. Larson and F. Frost. SSA, accomp'd. 18c. This number is a fine arrangement for treble voices. Good contrast and the words are such as to bring out a beautiful tonal effect. Moderately difficult.

(7) Emanuel, for Christmas, by William Billings, arr. by Oliver Daniel. SATBB, a cappella. 20c. A good number for Christmas. Suitable for any school or church choir. Very interesting. —Francis H. Diers

Broadcast Music, Inc., New York:

(1) Sweet Soldier Boy, arr. by M. Matteson. SATB, accomp'd. 20c. An excellent setting of the old North Carolina Folk Song. There is much rhythmic and harmonic interest in the accompanying parts.

(2) Say Thou Lovest Me, by Noble Cain. SSA, accomp'd. 16c. Elizabeth Browning's poem has been very charmingly and sensitively set by Noble Cain. A fine, expressive number well within the vocal capabilities of high school girls' glee clubs.

(3) O Saviour of the World, by John Goss, arr. by C. Dews. SSA, organ accomp't. 16c. Simple, effective writing in good voice range.

(4) Tota Pulchra Es Maria, by Anton Bruckner, arr. by C. A. Garabedian. SSAA, organ or piano accomp't. 18c. A gem of choral writing, most of which is written a cappella with climactic full chords at the refrain. Voice range is very high and very low but could be effectively performed by college women.

(5) In the Night Christ Came Walking, by Noble Cain. SSA, accomp'd. 16c. Cain has incorporated a deep feeling of dignity and reverence in this expressive setting of words from St. Matthew. It is well within the voice range of high school girls. A fine, serious number.

(6) Tu Pauperum Refugium, from Magnus Es Tu, Domine, by Josquin Des Prez, edited by L. P. Beveridge. SATB, a cappella. 16c. A very superior motet with solid harmonic writing and interesting voice parts. An excellent addition to any a cappella library.

(7) Kyrie, by Francesco Durante, edited by L. P. Beveridge. SATB, a cappella. 15c. Very effective contrapuntal writing which expresses most satisfactorily the meaning of the words "Lord, Have Mercy."

(8) Salvation is Shining Unto All, by M. Paul Ziegler. SATB, piano or organ accomp't. 18c. Good stirring number in Handelian style. Very effective with large groups.

(9) Long Years Ago, Christmas Chorus, by Maurice Garabrant. SATB, accomp'd. 12c. A very simple but effective chorus for Christmas which would offer splendid contrast because of its meditative aspect.—Mathilda A. Heck

Oliver Ditson Co., Philadelphia:

(1) This Is America, by Ralph E. Marryott. SATB, accomp'd. 18c. A fine, stirring patriotic anthem suitable for any time or occasion. Should be especially effective with large choruses. Not at all difficult.

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(3) While I Listen to Thy Voice, by G. F. Broadhead. SATB, a cappella. 16c. Beautiful and appropriate setting in contrapuntal style of a lovely 17th Century lyric. Of medium difficulty, in medium range, suitable for small or large groups. Recommended for concert or contest.

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(2) Lovely Babe, by Nicola A. Montani. SATB, piano or organ accomp't. 15c. Here is an easy carol but beautiful in its creation. A little 6/8 "pastorale" may be used or omitted.

(3) Three Christmas Carols (Silent Night; Bring a Torch, Jeanette Isabella; The Coventry Carol), arr. by J. S. Daltry. TTBB, a cappella. 20c. Top tenor uses A-flats, G's and B-flat so high school directors should think twice. Ideal for college or adult level.

(4) O Holy Night (Cantique De Noel), by A. Adam, arr. by E. Breck. SATB, piano or organ accomp't. 12c. Follows the traditional carol very closely. Easy.

(5) 'Twas in the Moon of Winter Time, American Indian Christmas carol, arr. by J. S. Daltry. TTBB, a cappella. 15c. This Indian song was popular in the SATB version and should become equally so in the male. It's a fetching little melody and the top tenor part has a reasonable tessitura. —George F. Strickling

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Nowell, Christmas Carol, by Nelson Brett. SSA, a cappella. 16c. Medium difficult. The arrangement of voices will cause no trouble but demands facility in rhythm patterns in all three voices. A beautiful arrangement of a fine carol for girls. A real treat to the glee club.

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Winter Passes Over, carol for Christmas or Lent, by Richard Purvis. SATB, a cappella. 16c. Tuneful and sweet, this should be a pleasure to work out. Short solos, the longest one in the tenor, give each voice a special interest. An SSA "Ah" over the tenor solo intensifies its beauty. Beautiful for Christmas. —Bess L. Hyde

Lorenz Publishing Company, Dayton:

(1) Bells of Christmas, by Noel Benson. SATB, accomp'd. 10c. In second part altos and basses, unison, sing melody of "Just a song at twilight" against soprano-tenor familiar obbligato part. Christmas words are used.

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(6) The Lord Is Come, a Christmas anthem, by Ira B. Wilson. SATB, with mezzo-soprano solo, accomp'd. 12c. The familiar "Joy to the world" phrase pops up occasionally and quite effectively.

(7) Glory Be to God Most High, from "Elijah," by F. Mendelssohn. SATB, with women's echo trio, accomp'd. 16c. The use of the women's echo trio ought to give this old number new life.

(8) The Vision, a Christmas anthem, by J. Hayden Morris. SATB, with mezzo-soprano solo and men's unison chorus, accomp'd. 12c. Quite easy.

—George F. Strickling

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(3) I wonder as I Wander, an Appalachian carol, arr. by John Jacob Niles and Lewis Henry Horton. SAB, with medium voice solo, accomp'd. 16c. This setting for solo voice and SAB should be welcomed by choral directors. Recommended for use in high schools and colleges. Not difficult.

(4) Never Was a Child so Lovely, folk carol, arr. by Arrand Parsons and John Jacob Niles. SATB, a cappella. 15c. A simple theme handled with musicianship and fine taste. This carol should become a favorite with the church choir director as well as high school and college conductors. Not difficult.

(5) What You Gonna Call yo' Pretty Little Baby? traditional Christmas spiritual, arr. by Noah F. Ryder. TTBB, a cappella. 16c. An interesting arrangement that provides something different for the male chorus program.

(6) There's a Song in the Air! by F. Flaxington Harker, arr. by Kenneth Downing. SSA, accomp'd. 16c. This may be sung by high school or adult singers. Very desirable for use in the Christmas school assembly or concert. Not difficult.

—William R. Sur

M. Witmark & Sons, New York:

(1) A Carol for Everyman, by Carl Parrish. SATB, SSA, a cappella. 16c. A very gay little Christmas song in a lively 2/4 tempo. Parts are quite easy.

(2) Born is Jesus in Bethlehem, a Christmas pastoreale, by C. Adolfo Bossi, trans. by F. Campbell-Watson. SA or TB, SSA, TBB, SATB, accomp'd. SA, 15c; others, 16c. A gentle, almost "lullaby" type of song in 6/8. Highest note for tenor is Eb.

Glory to God in the Highest, Christmas anthem, by J. Lawrence Erb. SATB, accomp'd. 16c. An easy setting of the famous text. Contains a short soprano solo of moderate range.

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PAGEANT AND CANTATAS

A Christmas Program for the Elementary School, by Anne E. Pierce. [Iowa City: State University of Iowa. 25c.]

This pageant is based on old and familiar Christmas music and Bible verses telling of the birth of Christ. It is elastic, lending itself well to presentation either by elementary or high school students or by church or community groups. Miss Pierce has made a fine choice of materials. She has included a short history of all hymns and carols used and has listed an adequate bibliography. —Clara E. Starr

Thy Kingdom Come, by W. Lawrence Curry. Cantata for mixed voices, baritone solo, organ or piano accomp't. [Philadelphia: Elkan-Vogel Co. Inc. \$1.25. Orchestration available.]

A modern cantata of decided value with excellent contrapuntal writing and fine modern harmonic treatment. The work maintains a high degree of interest through the use of a few short, male chorus passages, unison passages, some chanting, thrilling climaxes, a fine accompaniment and closing with an unaccompanied Amen chorus of unusual interest and effectiveness. The work requires a full, well-balanced and well-trained chorus with an excellent baritone soloist.

Gamble Hinged Music Co., Chicago:

The Holy Birth, A Christmas Cantata, by Haydn Morgan, arr. by Gerald Johnson. For solo quartet and SATB, a cappella. 75c. This work follows the form of the conventional cantata except that it is short, perhaps thirty minutes. The choruses are short and not involved and the solos are easy but interesting. It is dynamic and effective with interest for the singers and decided audience appeal. Especially good for high school choirs and small church choirs with amateur soloists.

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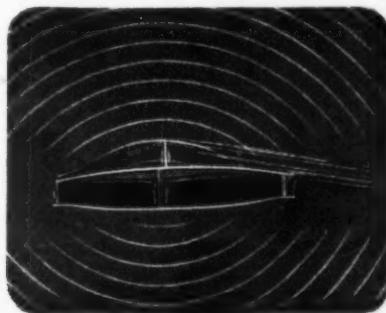
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RAYMOND BURROWS

In discussing the fundamental relationship of piano study to all music education, let me begin by saying that I am referring to no frail stepchild knocking on the portals of the school with a feeble plea to "Open the door, Richard." When properly nourished, piano study is a healthy infant that will grow up to do the chores, help take care of his brothers and sisters, and provide entertainment for all the family. Among the chores to be done are the development of reading skill, and a knowledge of harmony and musical structure. The brothers and sisters are the school vocal program, and the playing on band and orchestral instruments. Entertainment for all will come through listening, participation, and creative composition.

In the brief thirty years of its history in this country, the school piano class has survived an early period of indifference on the part of those who knew nothing "and cared less" of its existence. Still more significant, the movement has survived a second stage of sudden artificial prosperity caused by a rush to get on the piano-wagon with the attendant evils of improperly prepared teachers and get-rich-quick methods and devices. Having shown its strength through these two difficult stages, the piano class is now in a third and very healthy period of experiment and development. There are still areas of ignorance and indifference; there are still some examples of poor teaching, and false promotion, but there are enough good examples of tested and demonstrated procedure to show the alert music educator and administrator what a powerful force the right kind of piano class can be in reaching the aims of all music education.

First, the good piano class encourages an enriched activity program. It includes song singing, and extends the song approach through an application to the visual and tactile sense of the keyboard. The piano lesson increases rhythmic, dynamic, and musical mood perception through the use of physical response to music. The creative sense—not only in creating new musical compositions, but also in the development of creative performance, and creative listening—is an important part of the piano lesson. Through this broad activity program, the piano lesson teaches the fundamental skills of reading and harmonic background which makes participation so much richer.

Secondly, the interrelationship of various parts of the music program and of other school experiences is encouraged in the piano lesson. Songs sung in the singing period are also used in the piano class, with children providing piano accompaniment. Folk dances used in physical education are learned in the piano lesson. Violin and clarinet pupils find they have classmates who can play the same pieces at the piano. The social science teacher, the English teacher, the French teacher, and the Spanish teacher, all find that the piano lesson makes a direct contribution to their work.

Finally, the piano is fundamental to all music education because it brings music into the home. Just as important as the great movement for large choruses and

massed bands and orchestras is the need for music making in the individual homes of our land. The total picture of a truly musical America includes the picture of a family group gathered around the piano for home singing and the picture of friends and neighbors playing for each other. When there is a piano at home, and someone who can play it, then the clarinet, the violin, and the cello can be brought into frequent home music making. Music in American schools is truly functioning when it results in music in American homes.

If the right kind of piano teaching can be so far reaching, let us here and now resolve to do something about it. I close with three propositions for all music educators. Every man and woman in this Conference can fulfill at least one of them. Many are in positions of leadership and authority to accomplish all three. (1) Cooperate with the studio teacher to encourage that kind of piano teaching which will have a fundamental relationship with all music education. (2) Provide in the schools an opportunity for piano instruction to all who show an interest. (3) Incorporate into the school curriculum as a normal minimum essential for every boy and girl that basic instruction which has something to offer at every level of talent, and which is the birthright of every American.

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Enchanted Glass

CONTINUED FROM PAGE TWENTY-TWO

Another glimpse in the enchanted glass for what will happen in music education. We can easily forecast these changes:

More and better training in music for prospective grade teachers. Music in elementary schools is taught by the room teachers, not specialists. With the great increase in the cost of education due to the salary raises that all good teachers must have, there will be little chance for music specialists on the lower grade levels. That means that the grade teacher must know something about music.

Music teaching on all levels will be conducted in such a way as to give greater enjoyment to the students. In schools where the music does not make a wide appeal, where it is not fun, music teachers will be out of jobs. With added costs of education the taxpayer will not put up with any kind of school work that shows meager results.

Instrumental and vocal departments will find ways of coordinating activities and supporting each other. We are teaching music, and clarinet, cello or voice are only incidental to the whole process. Rival music departments within a school or system will not be tolerated.

The quality of music performance has reached such a high level that none but well-trained, properly qualified musicians will be encouraged to follow music teaching as a vocation. This day we have a shortage of teachers; tomorrow there may be a surplus. When that time comes let's be sure that the musicians employed by schools are those who can lead and inspire boys and girls. The music teacher is able to reach and influence more children than any other person in a school system.



Finally, we shall have to guard carefully the position that our country occupies as an educational and musical center. Before World War I, we sent most of our best young musicians to Europe for study. In the past two decades our own people have found excellent training at home while South Americans continued to go to Berlin, Vienna, Paris, Madrid, and Rome for study. Now music students from the other Americas as well as from Asia, Africa, and even Europe are coming to us. For many years, the Danes, Norwegians and Swedes followed the Germanic pattern of music study. Artistic Germany lies in ruins; her great performers, conductors, composers and teachers are no longer in the old country, many of them having sought haven in the western world. The musical life of Paris suffers from the controversies created among musicians following four years of occupation by an enemy army. Belgium, Holland, Italy and Spain face the terrible necessity of completely rebuilding their economies before any great musical life can flourish. Russia is too far away, her language difficult, her culture little known. The United States is on the way to becoming the world center of

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Activities

California Music Educators Association, Southern District, announces the University of California campus (Los Angeles) as the site of its December 13 meeting (see Preview Issue for more details). + Newly elected officers for the coming season: President—Mary Shouse, 715 Locust Ave., Long Beach; vice-president—Berenice Barnard, Ventura; secretary—John W. Farrar, 4021 Degnan Blvd., Los Angeles 43; treasurer—Myron B. Green, San Diego; director—Mrs. Dorothy Hawkins, Los Angeles.

California Northern District completes its slate of officers to serve during the 1947-48 season with the announcement of the following additions: Sec-treas.—Jane Alligire, 2618 J St., Sacramento. Board of Directors—Frank Freeman, Marysville; A. V. Hauschildt, Chico; Elva Triplett, Sacramento.

Connecticut Music Educators Association is planning a string clinic October 31 to be held in conjunction with the State Teachers Convention and following the all-state band, orchestra and choral clinic slated for Hartford October 29-30. Guest conductors: Band—Carleton L. Stewart, Mason City, Iowa; orchestra—Moshe Paranov, Hartford, Conn.; chorus—Leonard Stine, Kingston, N. Y. Committee chairmen: Alton Fraleigh, Norwalk (band); Willfred Fidlar, Hartford (orchestra); Antonio Parisi, Meriden (chorus). CMEA President Elizabeth Sonier is general chairman of the festival, and Elmer Hintz, director of music in the Hartford Schools, will assist. + Dates for the Connecticut All-State Audition Festivals: March 31—Chorus, New London; April 15—Orchestra, place undecided; May 15—Band, place undecided.

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+ Gertrude Miller of New London is public relations director of the CMEA.

Iowa MEA program for the January 2-3 meeting in Des Moines will include discussion sessions conducted by two nationally known music educators—Mabelle Glenn of Kansas City and Lilla Belle Pitts, New York City. Also featured will be an all-state band, orchestra and chorus under the co-sponsorship of the IMEA, Iowa High School Music Association, and the Iowa Music Conference. Chairmen and directors, respectively, of the all-state groups: Band—Ray Jones (Missouri Valley), Carleton Stewart (Mason City); orchestra—Dorothy Baumle (Burlington), Leo Kucinski (Sioux City); chorus—Clayton Hathaway (Fort Dodge), Stanford Hulshizer (Des Moines). Paul Nissen (Mason City) and Forrest Mortiboy (Davenport) are co-chairmen of the event with Lorrain E. Watters (Des Moines) local co-ordinating chairman. Pre-conference rehearsals and auditions will be held at Storm Lake, Washington, Creston, Boone and Waterloo (West High) on October 25.

Louisiana Music Educators Association, in cooperation with the Ark-La-Tex Music Directors Association, is sponsoring a community music festival at the time of the Louisiana State Fair in Shreveport October 18-27. All types of vocal and instrumental groups, both amateur and semi-professional, will participate in the event—the first of its kind held in Louisiana. The annual band festival, sponsored by the Ark-La-Tex Association will also be held as in former years.

Events to be held at the time of the annual LMEA meeting, scheduled for November 24-25 in conjunction with the meeting of the Louisiana Teachers Association, include a piano clinic, under the supervision of the piano division of the LMEA, and a band and chorus clinic, sponsored by the State Department of Education under the direction of the State Supervisor of Music, Lloyd V. Funchess. Director of the all-state band for the clinic, which will be held November 22-26, is L. Bruce Jones; the all-state chorus will be under the direction of Noble Cain.

Maine music educators will hold their annual business meeting in Lewiston October 30 immediately preceding the State Teachers Convention October 31, at which time the MMEA has also planned a section meeting.

Montana Music Educators Association has changed the location of the annual business meeting and clinic-workshop (December 5-6) from Great Falls, as previously announced, to Billings. In addition to the activities listed in the Preview Issue of the Journal, fifteen music institutes covering the entire state are also planned with visits by MMEA President Ronald Cook to all high schools and elementary schools in the state. Mr. Cook is the new State Supervisor of Music for Montana.

New Hampshire Music Educators Association has inaugurated a new plan for state meetings. Two will be held annually—the first in conjunction with the State Teachers Convention,

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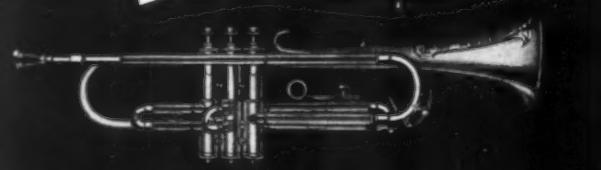
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scheduled this year at Manchester October 17, and the second the annual business meeting, slated for Concord in June. Monthly gatherings will also be held in four sections of the state. Chairmen for these events: Northern—Gardner Wentworth, Lancaster; Central—Blanche C. Bailey, Sunapee; Western—Geneva Howe, Keene; Eastern—David Kushious, Portsmouth. + Newly elected officers: Pres.—Charles A. Woodbury, High School, Keene; exec. vice-pres.—Mrs. Esther Coombs, Hampton; vice-pres. (band)—D. Cecil Carter, Dover; vice-pres. (orchestra)—Gardner Wentworth, Lancaster; vice-pres. (chorus)—Elizabeth Hagar, Portsmouth; sec.—Blanche C. Bailey, Sunapee; treas.—Frances Abbott, Manchester; directors—Geneva Howe, Keene, and David Kushious, Portsmouth; publicity director—Hans Jorgensen, Plymouth.

New York State School Music Association announces the locations and dates for its sectional all-state programs: November 7-8—Amsterdam, East Greenbush, Ticonderoga; November 14-15—Lowville, Newark; November 21-22—Huntington, Nyack, Wellsboro; December 5-6—Port Chester. The tenth program is slated for Medina, the date to be announced. The annual State Directors Conference, featuring an all-state collegiate band and a high school choir selected from the state at large, will be held in Syracuse December 11-13. Howard Marsh has replaced Lloyd Sunderman, who moved out of the state, as choir vice-president.

North Carolina Music Educators Association announces October 20 as the date of its first business meeting as a state affiliate. Outstanding leaders have been invited to participate in the band, orchestra, choral and piano clinic planned in connection with the October meeting. + New officers of the Band Masters of North Carolina elected September 13: Pres.—Herbert Hazelman, Greensboro; vice-pres.—Arthur Rohr, Kannapolis; sec.-treas.—Milton Burt, Raleigh.

North Dakota music educators will hold a state vocal clinic at the time of their music session held in conjunction with the North Dakota Education Association meeting in Bismarck October 23-24. Plans are also being formulated for the holding of sectional festivals in connection with the State High School League.

Ohio Music Education Association releases the following tentative dates for the final state competition-festivals to be held on the Ohio State University campus, Columbus: April 9-10—band, orchestra and chorus, May 7-8—solo and small ensembles. William B. McBride will act as general chairman of the events. The State Scholarship Contests are slated for April 30-May 1.

Oregon MEC President Andrew Loney, Jr. informs us that the annual meeting of the OMEC is scheduled for October 24-25 instead of November 2-3, as announced in the June Journal (Preview Issue). Vernon Wiscarson will be in charge of local arrangements for the meeting, which is being held on the Willamette University campus, Salem. Special emphasis will

be given to the elementary school music teacher sessions, and a highlight of the program will be an address by the state superintendent of public instruction, Rex Putnam, regarding the appointment of a state supervisor of music for Oregon.

South Dakota music educators will hold section meetings in conjunction with the South Dakota Education Association District Conventions November 24-26, according to MENC State Representative Gertrude Bachmann. Chairmen of the various district sessions: Central—Pierre—M. L. Reynolds (Pierre); Western—Deadwood—Gertrude Bachmann (Rapid City); Northeast—Watertown—Elmer Carey (Watertown); Southeast—Yankton—Fred Johnson (Yankton). The West River Music Festival is set for May 1 in Rapid City.

Tennessee MEA division meetings, held in conjunction with the Tennessee Education Association meetings, are scheduled as follows: October 17—Nashville (Middle); October 30—Knoxville (East); November 20—Memphis (West). The band and chorus festival concert for the TEA is slated for March 18 at Chattanooga (tentative). Also tentative are the dates and locations of the spring competition-festivals: Chorus—Knoxville (April); band—Oak Ridge (April 30). Edward H. Hamilton (631 Orlando, Knoxville) has been appointed TMEA president to fill the unexpired term of Wilson Mount, who recently resigned.



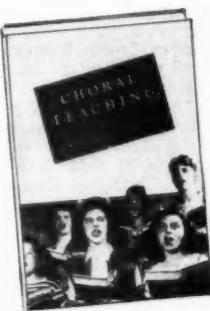
California-Western Division chairmen listing included in the roster of MENC Special Projects National and Division Chairmen, which appeared in the June Journal (Preview Issue), should be corrected as follows: Piano Instruction—Leslie P. Clausen, Los Angeles City College, Los Angeles, Calif.; Films in Music Education—Josephine Murray, 1235 Chapala St., Santa Barbara, Calif.; Records in Music Education—D. Sterling Wheelwright, San Francisco State College, San Francisco, Calif.; Radio in Music Education—Dell Shelley, 331 N. First St., Phoenix, Ariz.; Folk Music—Irwin Jensen, Pleasant Grove, Utah; Creative Music—Beatrice Perham Krone, University of Southern California, Los Angeles, Calif.; Opera in Music Education—Christine Riswold, Arizona State College, Flagstaff, Ariz.; String Instruction—John Hilgendorff, 256 E. Third St., Provo, Utah; School-Community Music Relations and Activities—Hartley D. Snyder, University of Arizona, Tucson, Ariz.; State-wide Music Education Program—Bessie Stanchfield, 808 N. Spring St., Los Angeles, Calif.; Student Membership and Student Activities—Lyllis Lundkvist, 730 Weldon Ave., Fresno, Calif.



Sanders-Wallander. Word has reached the Journal office of the recent marriage of Vonne Sanders of Rock Island to Eric Wallander of Chicago. Mrs. Wallander was formerly supervisor of vocal music in the Rock Island (Illinois) Public Schools.

Forster-Nutt. Notice has been received of the recent marriage of Mrs. Thelma Allen Forster of Helena, Montana, to Hubert E. Nutt of Chicago.

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Mrs. Nutt was formerly Montana State Supervisor of Music and has been active in Conference affairs, having served as recording secretary of the Northwest Division 1944-46. Mr. Nutt is associated with the VanderCook School of Music in Chicago.

Apgood-Kurtz. An announcement has been received of the marriage of Mrs. Pat Apgood and Warrant Officer

Sam Kurtz, assistant conductor of the U. S. Army Air Forces Band, at Boling Field (Washington, D. C.) Chapel on July 13. Mrs. Kurtz, who has been associated for a number of years with the educational department of Mills Music, Inc., and at the time of her marriage was Southern District manager, is well known in the music education field. Mr. Kurtz formerly

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taught in the schools of Stroudsburg, Pa.; later served with the Red Cross in North Africa, then enlisted in the U. S. Army (1943) and led service bands in Africa and Italy. He also served as field technical adviser for bands with the music branch of Special Services, New York City.

Mrs. Frances Smith Catron, supervisor of vocal music in the junior high and elementary schools of Ponca City, Oklahoma, retired last spring from the music education profession after thirty-seven years of service. Mrs. Catron, a life member of the MENC, former member of the National Board of Directors (1936-38) and past president of the Southwestern Division (1933-35), plans to continue her musical activities with the teaching of piano.

Captain Albert R. Gish, conductor of the Austin High School Boys' Band in Chicago, has retired from the teaching field. A veteran school bandmaster, long associated with the Chicago Public Schools and active in state and national instrumental music activities, he was guest of honor at a reception given by the Band Parents Association and faculty of Austin High School at Keyman's Club, where scores of his friends and colleagues greeted him.

Mrs. Dorothy Lyle Woods, wife of Glenn H. Woods, former director of music in the Oakland (California) Public Schools, now retired, died at her home in Oakland July 20.

David J. Howells, for the past sixteen years voice instructor at State Teachers College, Fredonia, N. Y., and previously connected with the Texas School of Fine Arts, Austin, died on August 29. A native of South Wales, a district world-famous for its choral societies, Mr. Howells joined the Royal Welsh Singers as soloist and toured the United States and Canada until the organization disbanded in 1924. He then became a student of the Eastman School of Music where he graduated from the Opera Department. During the past several years, Mr. Howells acted as vocal adjudicator for NYSSMA competition-festivals and also conducted clinic choirs.

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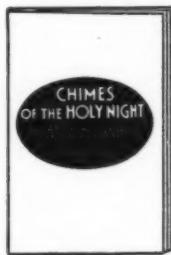
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titude test that I urge you to take: a good one that has been used often enough so that you will get from your results a score which relates your aptitude for music with the aptitudes of a large group of students whose attainments in musical study are known. It is probable that such a test can be given only in the larger music schools at the present time.

But music *aptitudes* are not enough to assure professional success in music. I know well one young man who has plenty of aptitude as evidenced by the results in two good tests. And he likes the "game" of music. But he cannot make a success of serious study of music because he has no "ear." This doesn't mean, of course, that he goes around without the familiar flaps on the sides of his head. This particular young man has, in fact,

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been blessed with larger-than-ordinary outer ears. It was his *inner* ear that played him false, gave him wrong signals, refused to make fine distinctions for him. This sort of thing, you see, has no relation whatever to intelligence. A certain amount of training of the ear can be accomplished, but I am assured by experienced teachers of ear training that by the time students get to college not very much can be done in this particular kind of careful training of accurate and discriminating hearing.

So you should have a good ear test, and here again you need interpretation by an expert. It is the ability to hear tones in relation to one another that is important. You do not need to have "absolute pitch." A good sense of relative pitch is entirely adequate for the professional musician and really might be preferred to absolute pitch, which so often has in its company an overweening egotism not to be cherished for any musician. Having survived this examination of that untouchable something within, you will be ready to turn your attention to sight-reading.

Any student entering college with the intention of majoring in English Literature ought to be able to read English readily. Likewise, he who goes to college to spend most of his time in the professional study of music ought to be able to read at least simple music notation. This is one of the elementary necessities. Yet how many aspiring music students find sight-reading an irksome task! If you want to have an idea of how well you may fit into the serious study of music, you will need to be tested in your ability to read simple music such as a hymn tune at sight. I hasten to add another word: ability to read *accurately* simple music at sight. Your examiner will want to see how you assess the situation before you, whether you know the key in which the number is written, whether your feeling for rhythm is good, and whether — this will seem entirely unnecessary to you, but is dreadfully important — you know the difference between a half and a quarter note. As a part of this test you will probably be asked to sight-sing one or more parts of a hymn tune; here too, accuracy is essential. Quality of voice is no part of the test unless you plan to be a singer.

•
And so, at last, we come to performance, by no means the most important part of this testing scheme. Many sound musician-teachers would consider performance the least important of the tests. Their reasoning may go along this line: a student who wants to make a good impression could spend two or more years working with his teacher on a few compositions, his performance thus representing hundreds of hours of work but in no sense indicating real potentialities, because ordinarily he would have to learn to perform in much less time. Other arguments could be added but are unnecessary to prove that performance, in itself, is not a good measuring stick for musical talent or prospects.

Music aptitude, accuracy of hearing, ability to sight-read, to sight-sing, and to perform — when you have been tested by an expert in these lines, and have from him an unbiased appraisal of your possibilities, then will you be ready to determine whether you should try to earn a music degree. It's great work if you can do it!

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Personal

Wanda Achor, recently graduated from Manchester College, North Manchester, Indiana, is now an instructor in the music department of Fort Wayne (Indiana) Bible Institute.

Addison M. Alspach has been named head of the music department of the newly created Northern Branch of the University of Minnesota in Duluth. Mr. Alspach was associated with the State University of Iowa, Iowa City, for nineteen years as associate professor of music and assistant conductor of the Symphony Orchestra.

Ruth Averill, formerly associated with the Hammond (Indiana) Public Schools, is now located at Michigan State Normal College, Ypsilanti.

Wilfred C. Bain, former director of the School of Music at Texas State College for Women, Denton, is now Dean of the School of Music at Indiana University, Bloomington.

Donald Baum has left Whitewater (Wisconsin) State Teachers College to accept a position at San Diego (California) State College.

Wilmouth Benson has joined the faculty of Washington Missionary College, Washington, D. C. Miss Benson recently taught at Cedar Lake (Michigan) Academy.

Clarence J. Best is now associated with Texas Christian University at Fort Worth as head of the music education department. Mr. Best was formerly director of music education in the School District of Maplewood and Richmond Heights, St. Louis County, Missouri.

Gladys Borstad is now connected with the State Teachers College, Bemidji, Minnesota. Miss Borstad taught vocal music in the Red Wing (Minnesota) Public Schools.

Margaret Bower has been appointed supervisor of vocal music in the Kankakee (Illinois) Public Schools. Miss Bower was connected with Mary Hardin-Baylor College, Belton, Texas.

Maurice O. Boyd has been named head of the music department at State Teachers College, Oswego, New York. He was formerly at State Teachers College, Whitewater, Wisconsin.

Carlos D. Bradley, lately director of instrumental music in the Gallipolis (Ohio) City Schools, is now music director of the Eustis (Florida) Public Schools.

Viola Brody, who recently completed her doctorate at the University of Michigan, is now associated with the State Teachers College, Milwaukee, Wisconsin. Miss Brody formerly taught in Monroe, Michigan.

Ronald W. Cook, formerly connected with the Helena (Montana) Public Schools, assumed the position of State Supervisor of Music for Montana on July 1. Mr. Cook is also president of the Montana Music Educators Association.

Kenneth N. Cuthbert has accepted the position of director of the Graduate Division and professor of music education at Illinois Wesleyan University, Bloomington. Mr. Cuthbert

was instructor in music education at Teachers College, Columbia University.

Philip Duey, formerly connected with Arthur Jordan Conservatory of Music, Indianapolis, Indiana, is now associated with the University of Michigan School of Music, Ann Arbor, as voice instructor.

Anis Fuleihan of New York City has joined the faculty of Indiana University, Bloomington, as instructor of theory and composition.

William Parks Grant has left his position at Northeast Junior College of Louisiana State University, Monroe, to accept a post at Temple University, Philadelphia, Pennsylvania.

H. Grady Harlan, who recently accepted the chairmanship of the department of music at Howard Payne College, Brownwood, Texas, is also the new editor-publisher of *The Southwestern Musician*.

Max Hodges, formerly at West High School, Des Moines, Iowa, is now teaching at the State Teachers College, Buffalo, New York.

Ambrose Holford has been appointed voice instructor at Arizona State College, Tempe. He formerly taught at Central Michigan College of Education, Mount Pleasant.

Richard Johnston, a graduate of the Eastman School of Music, has been appointed assistant professor of theory at the University of Toronto (Canada).

Walter Kob, formerly professor of music at Ohio State University, is now assistant professor of music education in the School of Education, New York University.

John M. Kuypers, chairman of the music department at Cornell University, Ithaca, New York, has been appointed director of the School of Music of the University of Illinois, Urbana.

Raymond Lawrenson, formerly professor of piano at the University of Idaho, Moscow, is now an instructor in piano at Florida State College for Women, Tallahassee.

Robert L. Lenox, formerly director of instrumental music in Downingtown, Pennsylvania, is now supervisor of music in the Stratford (Connecticut) Public Schools.

John Lewis is the new director of the Department of Music at Texas State College for Women, Denton. Mr. Lewis was formerly connected with Texas Christian University, Fort Worth.

Frank Lidral of Algona, Wisconsin, has been appointed supervisor of music in the Marquette (Michigan) Public Schools.

Patricia Mahon has joined the faculty of the State Teachers College, Milwaukee, Wisconsin, as instructor of voice. Miss Mahon formerly taught at Carnegie Institute of Technology, Pittsburgh, Pennsylvania.

Harold Manor, critic teacher and music director at the University School in Bloomington (Indiana) since 1944, now heads the music department in Arkansas State College at Jonesboro.

Bernard McGhee, who recently received his Master's Degree from Northwestern University, has been appointed director of music education in the LaCrosse (Wisconsin) Public



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Schools. Mr. McGhee previously taught in Mt. Clemens, Michigan.

Francis Howard McKay is now connected with the music department of the Oregon College of Education, Monmouth.

Kathryn McNew, formerly supervisor of vocal music in the Tahlequah (Oklahoma) Public Schools, is now connected with the State Teachers College, Fredonia, New York.

Byron Miller has resigned his position at Centralia, Washington, to become director of music in the Eugene (Oregon) Public Schools. Lorris West has taken over the music supervisor post in Centralia.

Donald I. Moore has been appointed to the faculty of Juilliard School of Music where he will teach instrumental music in the teacher-training program and serve as conductor of the Juilliard Band. Previous to the war, Mr. Moore was associated with the Colorado State College of Education in Greeley.

Trixie Moore is now teaching in the music education department at Bethany College, Lindsborg, Kansas. Miss Moore formerly taught vocal music in the Holland (Michigan) High School.

Russel C. Nelson has joined the music staff of Arkansas State Teachers College, Conway, as associate professor of music and head of the choral department. Mr. Nelson was formerly connected with East Texas State Teachers College, Commerce.

Robert E. Nye, formerly of Madison, Wisconsin, is now music consultant in the Ravinia School at Highland Park, Illinois.

Margaret Olsgard has accepted a position in the Stockton (California) Public Schools. She previously was connected with the music education department in the Oshkosh (Wisconsin) State Teachers College.

J. Russell Paxton has been appointed head of the music department at Arsenal Technical High School, Indianapolis, Indiana, to fill the vacancy created by Mrs. Elizabeth Kaltz Cochran's retirement from the teaching profession.

Max Plavnick, director of William Horlick High School, Racine, Wisconsin, has been named director of music of the Ferguson (Missouri) Public Schools.

J. Clark Rhodes was appointed associate professor of music education at the University of Tennessee, Knoxville, March 15. He spent the past eight years in Minnesota where he served as director of music at Breck School, St. Paul; supervisor at Columbia Heights; and instructor in music and music education at the University of Minnesota. Prior to 1939 he taught in Texas at Sweetwater, San Angelo and at the North Texas Agricultural College, Arlington.

Delinda Roggensack, formerly music instructor in the Newton (Iowa) Public Schools, assumed her duties September 1 as associate professor of music education at Cornell College, Mt. Vernon, Iowa.

Gilbert T. Saetre, formerly of Bristol, Tennessee, is now located at Mississippi Southern College in Hattiesburg, Mississippi, as associate professor of wind instruments and instrumental music education and director of the college band.

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Lois Schnoor is now teaching in the Minot (North Dakota) State Teachers College. She formerly taught in Dickinson, North Dakota.

Harry W. Seitz has returned to his position at Central High School, Detroit, after serving as director of music education in the diocese of Michigan during his year-and-a-half leave of absence. Mr. Seitz is president of the National Catholic Music Educators Association.

Herbert H. Silverman resigned his post as director of instrumental music in the Westerly (Rhode Island) Public Schools to become director of music education in the Malden (Massachusetts) Public Schools.

John Smay is now associated with Northwest Missouri State Teachers College, Maryville, as instructor of instrumental music. He formerly was connected with South Dakota State College, Brookings.

A. R. Strang is now director of music in the Alcoa (Tenn.) Public Schools. His former post as director of music in Cordele, Georgia, has been filled by W. L. Johnston, who hails from Illinois.

Edwin J. Stringham, lately at the University of California, Los Angeles, has joined the music staff at the University of Texas, Austin. He was formerly associated with Teachers College, Columbia University, and Queens College.

Lloyd F. Sunderman, for ten years chairman of the music department of State Teachers College in Oswego, New York, has been appointed director of Arthur Jordan Conservatory of Music, Indianapolis, Indiana. Mr. Sunderman will succeed Ada Bickering, who has announced her retirement.

Maurice Timmerman, previously connected with the University of Oklahoma, Norman, has been appointed supervisor of vocal music in the Spokane (Washington) Elementary Schools.

T. Ray Uhlinger, for the past seven years director of music in the Iron Mountain (Michigan) Schools, has joined the staff of the music department at Northern Michigan College of Education, Marquette, as assistant professor of music. Mr. Uhlinger will have charge of the band and college chorus.

David Van Vactor, associate director of the Kansas City Symphony Orchestra, has been named Dean of Music at the University of Tennessee, Knoxville.

Richard Vine, head of the voice department of Maryville (Tennessee) College, is now teaching voice at the State Teachers College, Valley City, North Dakota.

R. B. Walls, associate professor of music at the University of Idaho, Moscow, has been appointed head of the music department, Oregon State College, Corvallis.

Jack McLaurin Watson has joined the faculty of New York University's School of Education as associate professor of music education. Mr. Watson was formerly professor of music, Winthrop College, Rock Hill, South Carolina.

D. Sterling Wheelwright, for four years choral director and instructor at Stanford University, has been ap-

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pointed associate professor of music at San Francisco State College where he will also teach in the Division of Humanities and be associated in choral work with William Knuth and Roy Freeberg.

Martha White, formerly of Milwaukee State Teachers College, has joined the public school music faculty at Michigan State College, East Lansing.

Rudolph R. Willmann will head the music department at East Carolina Teachers College, Greenville, North Carolina, this year. Mr. Willmann was formerly connected with Kansas State College, Manhattan.

Clayton Wilson, instructor of woodwind instruments at the University of Texas, Austin, has accepted a position with the University of California, Santa Barbara College.

Harold Youngberg left his position as director of music education in the LaCrosse (Wis.) Public Schools to accept a similar post in the Public Schools of Springfield, Massachusetts.

Alex Zimmerman, former director of vocal music in the Joliet (Illinois) Public Schools, is now director of music in the San Diego (California) Public Schools.

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The following listing includes the names and addresses of the presidents of the affiliated state music educators associations. The presidents of the state affiliates are automatically members of the Division executive boards in their respective areas. States indicated by daggers (*) do not have affiliations at present; executive board members in these cases are the elected MENC state representatives.

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If you have not already done so, block off on your calendar April 17-22, 1948—the over-all dates for the 1948 biennial meeting of the Music Educators National Conference and associated organizations. The next issue of the JOURNAL will supply information regarding the program.

Room Reservations

To facilitate housing arrangements for the Detroit 1948 convention, a Hotel Reservation Committee has been set up. This committee has reserved quotas of rooms at the principal hotels in sufficient number to insure supplying satisfactory accommodations to all. However, it will not be possible to make any room assignments until after the first of January, and members and friends of the Conference are requested to cooperate by withholding their requests for reservations until they receive the official hotel room reservation form which will be supplied through the mail about January 1.

Please note that no reservations can be accepted by Detroit hotels for the period of the convention except those received through the Hotel Reservation Committee. This procedure is necessary in fairness to the hotels and to the MENC membership, since it is desired by the Detroit 1948 Convention Committee to handle the arrangements for sleeping accommodations with a minimum of confusion and maximum satisfaction for all concerned.

Executive Meetings

The Executive Committee of the MENC met in Chicago, September 20-22, in annual business session. The presidents of the six MENC Divisions convened September 22-24, meeting in joint session with the Executive Committee on the 22nd. The next issue of the JOURNAL will review important actions which are of special interest to members and friends of the organization. (Personnel of the Executive Committee and the presidents' group are listed in the footnote on page 23.)

Student Membership

The committee in charge of the Student Membership and Student Activities Project is now releasing an announcement to all teacher-education institutions concerning the inauguration of the MENC Student Membership plan. An MENC Chapter may be organized on the campus of any institution which provides courses in music education, with membership open to undergraduate students and to graduate students who have not yet accepted professional employment. The membership fee is \$1.00, and each student member receives an individual membership card, the JOURNAL, and all member mailings.

Solo Lists

The Executive Council of the National School Band, Orchestra, and Vocal Associations announces publication in the near future of a pamphlet containing lists of instrumental and vocal solos recommended for use in local, state, and interstate competitions. Further announcement will be made when the pamphlet is ready for distribution.

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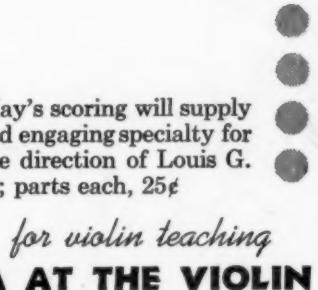
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